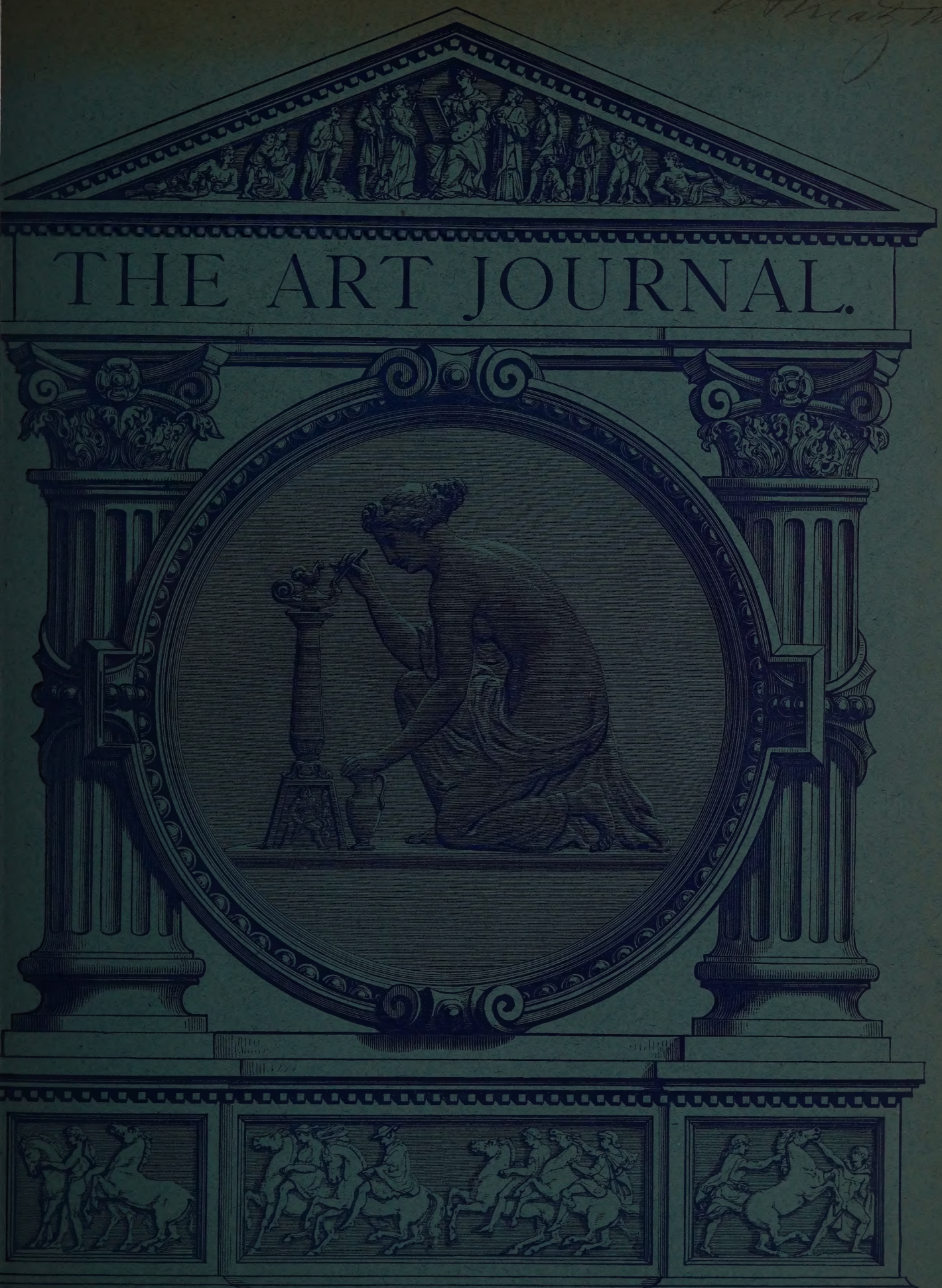


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THE ART JOURNAL.—CONTENTS No. 38.

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J.C. HORSLEY, R.A. PINXT

L. STOCKS, R.A. SCULPT

### ATTACK AND DEFENCE.

FROM THE PICTURE IN THE COLLECTION OF CHARLES T. LUCAS ESQ. WARNHAM COURT, SUSSEX.

D. APPLETON & CO. NEW YORK.





## BRITISH ARTISTS.—BRITON RIVIERE.



HE revocation by Louis XIV. of the Edict of Nantes was the cause of transferring the allegiance of very many most worthy, intelligent, and industrious Frenchmen of various ranks in society from their own legitimate sovereign to the monarch of England.

Among these voluntary exiles for conscience' sake were the ancestors of Mr. Briton Riviere—a name which has been associated, through some generations, with the Art of Eng-

land during more than half a century. Painting appears to have been inherent in the family for many years; his grandfather, Mr. D. V. Riviere, gained a medal while a student at the Royal Academy, and exhibited several water-colour pictures there between 1837 and 1840; notably, 'Pray remember the Grotto' and 'Fishermen's Children,' in 1839, and 'Agreeable Companions,' in 1840. Still earlier than these dates we find the son of the latter, Mr. W. Riviere (who was born in London in 1806), head of the Drawing-School at Cheltenham College, and working laboriously and suc-



*Apollo.*

cessfully at Oxford. Mr. Briton Riviere was born in London, August 14, 1840, and found in his father an experienced and able master, under whom he studied during the nine years he was at Cheltenham and subsequently at Oxford. While studying Art in the latter place the influences other than artistic by which he was always surrounded prevailed to turn his attention to classic and other scholarly matters; he entered the university, took his B.A. degree in 1867, and proceeded to his M.A. degree in 1873. But the position Mr. Riviere acquired as a "Graduate of Oxford" left him no desire to turn aside from the pursuit of painting; it did not even suffice to direct his art to the practice of subjects somewhat in harmony with the classic education he had received, as might not unreasonably have been expected. He did not consult the pages of Greek and Roman authors, for the first pictures we

find him exhibiting were home rural scenes, as 'Rest from Labour,' and 'Sheep on the Cotswolds,' in the Academy gallery in 1858, and, in the next year, 'On the Road to Gloucester Fair.' From this date till 1864 he was absent from the Academy as an exhibitor, but in the last-mentioned year he sent two pictures, called respectively 'Iron Bars' and 'Romeo and Juliet.' Hitherto the artist's works had not obtained places in the gallery, which could allow of a careful critical examination; but 'The Poacher's Nurse,' exhibited in 1866, had the good fortune to be tolerably well hung.

In 1866 Mr. Riviere appeared to have fallen into one of those melancholy artistic moods which painters will indulge in, notwithstanding the oft-repeated truism that Art is intended to give pleasure rather than pain; the two pictures he sent to the



Academy in that year were 'Strayed from the Flock,' a dead lamb lying in the snow (admirably engraved recently by Mr. Stacpoole), and 'THE LONG SLEEP,' which forms one of our engraved illustrations. The first of these two compositions is sad enough; the second, if we read it rightly, is still more so: the old man, seated on his chair, appears to have fallen into "the sleep that knows no waking," for his broken pipe lies on the floor; his two faithful dogs wonder at their master's silence and immobility, and they look earnestly at him to try to ascertain the cause, while one of them, more importunate than the other, would, if possible, recall him to consciousness by a loving greeting with the tongue. Every one who knows what canine character is must be assured that these two noble animals are suffering mental disquietude or distress, and this makes the picture painful to contemplate, however finely it is painted. 'The Long Sleep' was, however, the first work that brought the artist into popular notice. In the exhibition of water-colour

paintings at the Dudley Gallery in 1868, Mr. Riviere showed a very attractive drawing called 'Fox and Geese:' it is now in the collection at South Kensington. At the Academy in 1869 he exhibited 'The Prisoners,' one being a young man seated, and hiding his face with his hand; the other, the man's dog, looking wistfully up to his master and watching him carefully. There is a strong expression of sympathy and pity for his master in the face of the animal, some excellent painting throughout, and a large amount of light thrown upon the canvas.

Of the two paintings Mr. Riviere contributed to the exhibition of the Royal Academy in 1870, 'A Midsummer Night's Dream' and 'CHARITY,' an engraving from the latter appears on this page. The composition makes as great a claim on one's compassionate feelings as any we have hitherto noticed; more indeed; for here human nature unites with the animal world in its appeal: a miserable hungry girl, ill clad and bare-footed, is seated by a doorway in the street amid the fallen snow, sharing



*Charity.*

with two dogs, which look almost as hungry as herself, a loaf of bread that has probably been given to her by some kind-hearted person. Speaking of this work when it hung in the Academy, we remarked that "the management of the subject is consonant with the conception; the painting of child, and dogs, and street accessories is excellent; the picture is kept together, and though destitution be a pervading sentiment, the work, as a whole, is made agreeable to the eye;" yet certainly not to the mind, when one considers the misery involved in the sentiment. Still, it inculcates a lesson of true "charity." To this picture a medal was awarded at the great Vienna Exhibition; it has been well engraved, on a large scale, by Mr. Stacpoole.

Another pitiable object was presented to public view in a picture exhibited at the Academy by Mr. Riviere in 1871, to which he gave the title of 'Come back!' but it might not inappropriately have been called 'The Prodigal Daughter,' for the composition shows the return to her cottage home of a poor wanderer, who has evidently strayed wilfully from the fold; a

dog instantly recognises her, and springs forward to welcome her. With this picture the artist exhibited one of a very different kind; one not the less acceptable because therein we met him in a new and more agreeable field of labour, though the principal materials, a herd of swine, are not most suggestive of pleasantness. The painter chose for his subject 'Circe transforming the Friends of Ulysses into Pigs' for their gross misdemeanours.

"She touched them with a rod that wrought  
Their transformation far past human wants:  
Swines' snouts, swines' bodies, took they, bristles, grunts,  
But still retained the souls they had before,  
Which made them mourn their bodies' change the more."

(Chapman's Translation of the Odyssey, Book x.)

All that need be said of the work is, that the animals are painted with a truth no one would feel disposed to question. The picture was sent over to the recent Exhibition at Philadelphia, where a medal was awarded to it; it has also been engraved, of considerable size, by Mr. Stacpoole.



The only work Mr. Riviere sent to the Academy in 1872, 'Daniel' in the den of the lions, has also become familiarised to the public through the burin of the engraver, Mr. C. J. Lewis: the picture was certainly one of those which received prominent attention when hanging in the Academy. The undaunted prophet stands with his hands tied behind him, and his back towards the spectator, before a number of crouching lions and lionesses, whose faces have lost all ferocious expression, awed, it may be assumed, by the majesty of Daniel's eye. This, we take the liberty of observing, should have been made visible to those looking at the picture. It was a mistake, unquestionably, to place the prophet as he is here seen, statuesque and lifeless. We want to see his face and to mark the expression it assumes, to have such unwonted effect upon the savage beasts of prey—which are painted literally from nature, and thus the composition is made highly attractive as an example of

animal painting. In the exhibition at the Dudley Gallery of the same year, Mr. Riviere showed another leonine subject from the Bible verse, "The lion has come up out of its thicket;" the animals are designed with great spirit. About the same time he painted a picture which has never been exhibited, 'The Princess and the Swans.'

In several works of his later time he has brought the classic knowledge and taste he acquired at Oxford to combine with his love of animal painting; thus in his 'Argus' (1873), we have Ulysses recognised by his faithful dying hound, after a long absence:

"And upon Argus came the death-fate dream,  
Just having seen Odysseus in the twentieth year."  
(Worsley's *Odyssey*.)

It is doubtful whether any style of treatment could give a better expression to the strong simple pathos involved here. The



*The Long Sleep.*

moment lends itself very readily to the natural, unpremeditated method employed, and we feel to the full the emotional influence exercised upon the travelled hero by the dying look of faithful affection. The tall, gaunt figure, with an unforced nobleness of air, and the over-wearied hound, too tired to rise, crouched against the low stone wall—the bright fire just dying out from closing eyelids—are realised with singular force and directness of purpose. We turn from this pathetic yet noble subject to one exhibited at the same time, called 'All that was left of the Homeward Bound'—a young girl lashed to a mast or piece of timber, and floating on the open sea with a small dog—a very skeleton, though alive—seated on the body of his mistress. What can be said concerning anything so harrowing? And yet the picture has been multiplied by the burin of Mr. Stacpoole.

'APOLLO,' a subject suggested by a passage in Euripides, is one of our illustrations: the painting was exhibited at the Academy in 1874: a quotation from the Greek poet's *Alceste* fully describes the subject:—

"Apollo's self  
Deigned to become a shepherd in thine halls  
And tune his lays along the woodland slopes;  
Whereat entranced the spotted lynxes came  
To mingle with thy flocks; from Othry's glen  
Trooped tawny lions; e'en the dappled fawn  
Forth from the shelter of her pinewood haunts  
Tripped, to the music of the sun-god's lyre."

Leaning his back against a tree, the deity is surrounded by a multitude of animals, wild and tame, arranged without any order, but all evidently entranced by the lyrist's music. The picture had for its companion in the gallery 'Genius Loci,' a lioness sleeping at the mouth of a cave.

Mr. Riviere's contributions to the Academy in 1875 differed very widely in subject-matter, but were of great excellence in their respective departments. One, 'War Time,' an old shepherd looking wofully over a stone wall in the winter time, with a newspaper under his arm, in which he is supposed to have read a report of the death of his son. A second work, evidently



one of the painter's best, was 'The Last of the Garrison;' this being a dog which alone had survived the siege, and is represented lying down among the *débris* of a place that shows all the results of a hostile attack. Another was a life-size portrait of that liberal Art-patron, C. Mansel Lewis, Esq., standing on the seashore by the side of his favourite horse and some dogs; a well-painted example of manly portraiture. The 'War Time' gained a medal at Philadelphia.

Our space is already exhausted, so that we can only name the artist's subsequent works exhibited at the Royal Academy, and the date of these is so comparatively recent that they must be tolerably fresh in the recollection of our readers, especially as the subjects themselves were very attractive. In 1876 he sent a

duck and frog picture, called 'A Stern Chase is always a Long Chase,' and 'Pallas Athene and the Swineherd's Dogs.' Last year he contributed 'A Legend of St. Patrick' and 'Lazarus.' There are many other works by this painter in existence which have not appeared in public, but which we cannot even enumerate.

Apart from the subject of some of Mr. Riviere's pictures, we have nothing but praise to award to them. They show fidelity to Nature and careful studentship in Art; and there is a grandeur in his wild animals not difficult to recognise. But he does manifest injustice to himself when he causes the spectator to turn from certain of them, as we have seen people do, with a heavy and saddened sigh at the painful character of his themes.

JAMES DAFFORNE.

## ABOUT MONOGRAMS.



WHEN we remark how monograms are now strictly connected with the customs of fashion, we might suppose that they were an invention of modern ingenuity; yet such is not the case—they can be traced almost as far back as writing itself. Fancy, love of brevity and perhaps of originality and mystery, the difficulty that writing presented to the earliest civilised nations: such were, it is probable, a few of the reasons that suggested the use of monograms. Not to say anything of the Egyptian hieroglyphics, many of which are, as far as we can judge, but monograms, the Greeks marked with these symbols all their sculpture, medals, and coins; those engraved on coins indicating especially the name of the city where they were struck. In republican Rome there is hardly any consular coin that does not bear the monograms of the consuls in power. Olibrius Claudius Hermogenianus Olibrius had his monogram engraved on medals, which, hanging from golden chains, ornamented the breasts of his slaves.

With Christians the monogram became not less a common ornament. The letters P X were employed as Christ's monogram, or "Chrismon," from the very beginning of Christianity (Fig. 1); as a monogram of the Redeemer we may also consider the combination I H S, which later on was adopted instead of the one above. The tombs of primitive Christians were often distinguished by monograms only, in order to save the living members of the family of the deceased from the wrath and persecution of the pagans; and a number of mosaics, seal-rings, or "pastoral rings," as they are called, bear witness to the fact that bishops and pontiffs began to use at an early date monograms as their signature. In the infancy of written language the initial was used as a symbol, and the monogram is a distinctive mark that enhances the present value of some early coins; in later times, when private argosies conveyed merchandises to quays on distant shores, the packages frequently bore the monograms of the consigner. Often a brevity of construction was employed that indicated a variety of letters by a few lines; in some each letter was distinctly made out.

During the Middle Ages the monogram was again added to the architectural ornaments of every kind of building, and there was hardly a castle or abbey, private dwelling or public edifice, the door of which had not carved upon the keystone the monogram of its founder or lord. The oldest monument of this kind is, perhaps, the monogram of Childeric, the fourth king of the Gauls, which, half destroyed by time, is nevertheless still to be seen on a stone of the chapel of St. Eloy, an abbey erected in the third century of the Christian era. In the palace of Theodoric the Great at Ravenna, built in the sixth century, the columns have a very intricate monogram carved on the pediment, the form of the letters being altered according to the needs of ornamentation. Charlemagne disguised his signature under a very ingenious monogram, which included all the letters of his name (*Karolus*), as seen in Fig. 2. This is the oldest monogram of a sovereign we have seen on written documents, and its form—that of a cross—attests the piety of the great monarch. This monogram may be found in several of his papers; the one presented in our cut is from a letter to Pope

Leo III., dated 800, and preserved in the archives of the Vatican, wherein Charlemagne thanks the Pope for having conferred upon him the rank and title of Emperor of the West. In the *Liber Mirabilis* it is stated that the emperor founded as many abbeys as the letters of the alphabet then known, and presented each with a reliquary in the shape of a letter. Letter A fell to the lot of the Abbey of Conques; it is the only one remaining, and is well known to archaeologists under the name of "Charlemagne's A," the letter being still preserved with other no less curious objects in the treasury of the abbey.\*

Pen and Sword were by no means good friends for a long time. As is generally known, noblemen and sovereigns thought it deba-

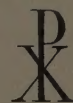


Fig. 1.

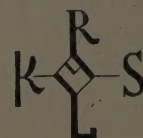


Fig. 2.

sing to soil their fingers with ink, and honourable to have them stained with blood; so many of them signed their papers with the hilts of their swords, or with a sign-manual, as in the case of Richard II., the unworthy son of the "Fair Maid of Kent" (1366-1400). The sign-manual of this prince, as given in Fig. 3, is attached to a paper concerning the surrender of Brest, which is to be found among the Cottonian MSS. Fig. 4 presents a *fac-simile* of the monogram of Henry IV. (1366-1413), "the king who maintained with his sword what with his sword he had won," as it appears in an order by him for the apprehension of poor Lady De Spencer and her children, also preserved in Cotton's collection. In connection with the three following kings of England, we must say

le Roy R. S.

Fig. 3.

- H. R.

Fig. 4.

that their monograms defy all understanding no less than if they were Egyptian hieroglyphics. The monogram of Henry V., the hero of the battle of Agincourt, as shown by Fig. 5, is to be seen in several documents in the British Museum. That of Henry VI., to whose weakness are chiefly attributed the Wars of the Roses, is taken from a paper dated from Kenilworth (Fig. 6), which forms part of the collection of Mr. Upcott, of London; and that of Henry VII., whose aim in early life was the acquisition and retention of the crown, and afterwards the accumulation of superflu-

\* See "Observations Critiques sur le Trésor de Conques," *Mémoires de la Société des Antiquaires de France*, vol. xxviii.



ous treasures, as illustrated in Fig. 7, is taken from a MS. in the Cottonian collection, containing instructions to an ambassador. Paul Lacroix, in one of his magnificent books on the Middle Ages, gives another monogram of this sovereign, which we have repro-

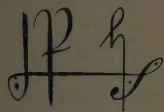


Fig. 5.

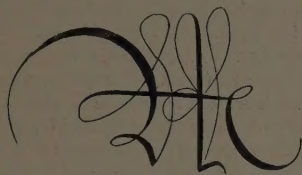


Fig. 6.

duced in Fig. 8. From what is intended to represent a bush of hawthorn in blossom, surmounted by the royal crown, the letters H R (Henry Rex) ingeniously hang. Our ninth illustration is the monogram of George Talbot, sixth Earl of Shrewsbury, who was for fifteen years the faithful keeper of Mary Queen of Scots, and yet received praise for the manner in which he discharged the odious duty. It is copied from the Lansdowne MSS., 34 f., 1.

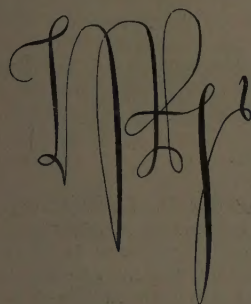


Fig. 7.



Fig. 8.

In Italy, monograms were common in the thirteenth century as architectural ornaments, and, among painters, carvers, and engravers, as signatures. Many were very ingenious, as shown by specimen 10. This is the sign with which Dosso Dossi, a painter of great merit, though little known, owing to the small number of his works, was wont to distinguish his paintings. As the engraving shows, it is composed of two crossed bones intersected by a D;

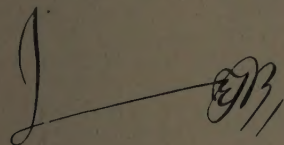


Fig. 9.



Fig. 10.

as "bones" in Italian is translated *ossi*, the painter's monogram is comprehensible. Yet, when we think of the endless disputes concerning the genuineness of thousands of paintings, and of the frauds which resemblance of monograms made possible, we are inclined to regret that painters ever adopted this system of signing their works. Specimen No. 11, representing both the signature of Leonardo da Vinci and that of Luca de Vere, caused many of the

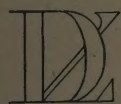


Fig. 11.

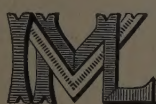


Fig. 12.

inferior drawings of the latter to be sold as etchings of the former, and *vice versa*.

Among the objects worthy of attracting the attention of any curiosity-seeker, the admirable bindings executed in Italy and in France during the fifteenth and the sixteenth century certainly occupy a prominent place. Many of those immense volumes are ornamented

with the coat-of-arms of the owner in the centre of the cover, in gold and silk embroidery, and with his monogram at the corners and on the back of the book. Specimen 12 represents the monogram of Cardinal Mazarin, the shrewd successor of Richelieu in the government of France, and the favourite of Anne of Austria, Queen of France; it is embroidered on the books of his library, several of which now enrich the great National Library of Paris.

The missals made for kings, queens, and cardinals, often gifts to them, bore the double monogram of the donor and of the high personage to whom they were presented. The splendid prayer-book of Queen Anne of Bretagne, made at Tours, with an art that modern miniaturists try in vain to approach, offers a striking instance of this kind of work. Every page of the book is ornamented with the letter A and an L, the initial of King Louis XII., her husband, diagonally opposed at the four corners; and the A is found again at the end of the book, formed by the unfolding of a ribbon.

Two curiosities of this kind exist in the National Library of Paris, which we could not well omit to mention. The first is a manuscript in folio formerly belonging to the library of Jean, Duke de Berry, which, containing nine hundred volumes, was, at the time, deemed to be one of the richest in the world. In miniature on the front page of this book the duke is portrayed in his character of cardinal, being received on the threshold of paradise by St. Peter. Among the ornaments that surround it are two miniatures, one of which repeatedly represents a bear in various attitudes, and carrying the flag of France between his teeth; while the other, alternated with the former, represents a swan wounded in the breast, also portrayed in various attitudes. These miniatures are connected by means of a monogram composed of the letters V E, of which it has been impossible to divine the meaning with certainty, no less than as regards the motto "*Le Temps Venia*" that



Fig. 13.

surmounts it. This beautiful monogram has been adopted by King Victor Emanuel.

On the prayer-book offered by J. Talbot to his wife Margaret of Beauchamp, daughter of the Earl of Warwick, at the time of their marriage, and now in the possession of M. Ramé, of Rennes, the dedicatory miniature represents Talbot on his knees, and his patron, St. George, standing near him. Opposite him is Margaret Beauchamp, also kneeling, and having her patron saint by her side. Between the two groups the Virgin Mary is seated on a throne, holding the child Jesus in her arms. Above this miniature of wonderful workmanship are the flags and coats-of-arms of the Talbots and Warwicks, interlaced by a chain of daisies (in French, *marguerites*), which, after enclosing the picture, displays beneath it, in the centre, the simple but elegant monogram illustrated by Fig. 13.

In the Museum of Cluny is a painting on wood by King René, Count of Anjou and of Provence, in which he has portrayed himself and Queen Jeanne de Laval, his wife, at the foot of a St. Mary Magdalen. From the branch of a tree, on the right of the painting, is hanging an escutcheon in the form of an R, in which the three other letters of his name are ingeniously entwined, so as to form a pretty four-lettered monogram. René had a decided taste for arts; but, as a prince, he was always unable to retain except for a very short time the several kingdoms which came into his possession at different periods, so that in Provence, in order to signify that some one has lost immediately what he had acquired, even at present they say, "He has kept it as long as King René kept his kingdoms." He was deservedly surnamed the "Good;" and his



name is still so fresh in the memory of the inhabitants of Provence that in 1823—that is, three hundred and forty-three years after his death—there was erected a statue to him by the city of Aix.

Among the monograms of historical importance for the names they represent are foremost those of the two great rivals of the sixteenth century, Francis I. and Charles V. The monogram of the former, as indicated in Fig. 14, shows an F formed by a co-



Fig. 14.



Fig. 15.



Fig. 16.

lumn supporting a piece of entablature, embroidered on a ground of ermine woven with golden lilies, the coat-of-arms of the Bourbons, the whole being enclosed by a knotted golden rope. It is still to be seen on some curtains in the castle of Chambord. The monogram of the latter king (Fig. 15), which is too plain to need description, is engraved on a chip, or check for card-playing, in the collection of the Baroness Rothschild. The monogram of Henry II. and Catherine de' Medici, his wife, formed by the letters C C H, as indicated in Figs. 16 and 17, are both yet to be seen in the castle of Fontainebleau; the first carved on the furniture of the room called after the name of that terrible woman, and the second painted in gold on a handsome fruit-dish of porcelain from Sèvres. In connection with King Henry II., we cannot forbear mentioning a monogram composed of the letters D D H, which bears witness to his great love for Diana de Poitiers, though he was thirteen when she



Fig. 17.



Fig. 18.



Fig. 19.

was thirty-one years old. The piece of furniture on which it is carved might unfold a great tale, and we would mention it, if the clasped hands that, stretching forth from the clouds, hold down the monogram (Fig. 18) were not sufficient token of a love that ended only with life.

History is a chain, the links of which cannot be broken. After speaking of beautiful Diana de Poitiers, how can we pass in silence Louis de Brezé, who married her at the age of thirteen, and was for eighteen years her husband? His monogram, as illustrated by Fig. 19, is beautifully carved on the mausoleum she had erected to his memory in the cathedral at Rouen. How, to go further, could we overlook the monogram of the man who, from the most deplorable condition, raised France to the summit of splendour and glory—the monogram of Armand Cardinal de Richelieu, which is sculptured on his tomb in the Church of the Sorbonne (Fig. 20)? And, having mentioned the great, perhaps the greatest,



Fig. 20.



Fig. 21.



Fig. 22.

statesman, why should we not give the monogram (Fig. 21) of his enemy, Anne of Montmorency,\* the great Constable of France, executed as a rebel by the cardinal's order? Justly should his initials be crossed by a sword, for a sword was never more ably

\* This monogram is still preserved in gilded letters on some window-glasses of the castle of Ecouen.

handled, except perhaps by Charles de Choiseul, Count du Plessy-Preslin, Marshal of France, whose monogram is represented by illustration Fig. 22. This cavalier commanded nine armies, won forty-seven battles, captured fifty-three fortresses, and received thirty-six wounds. Who would contest his right to form his monogram of two branches of laurel, a sword, and a crown?

Not all monograms give the initial or initials of the person adopting them, but often only a conventional letter. Constable Oliver de Cloisson, for instance, assumed as his monogram an M, which has for a long time puzzled the archæologists. This letter may be seen on the enamelled bricks of the pavement in several rooms of his palace, as well as on his seal, appended to a paper bearing the date 1370, and to several other objects belonging to him. Recently it has been discovered that the Parisians, to thank him for the support he gave to several of their petitions to King Charles VI., distinguished him with the popular title of *Monsieur Misericorde* ("Mercy"); and he, justly proud of the name bestowed upon him by his countrymen, readily adopted it. To this kind of monograms belongs that of Anne of France, daugh-

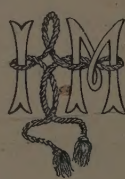


Fig. 23.

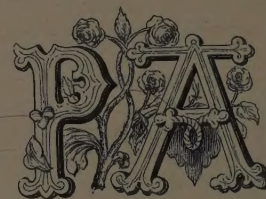


Fig. 24.



Fig. 25.

ter of Louis XI., and married to Peter II. of Beaujeu, Duke of Bourbon, which she assumed when chosen by her father to govern France, with the title of regent, during the minority of Charles VIII. The meaning of the letters I M, that form her monogram (Fig. 23), is *Je maintiendrai* ("I will maintain"), and was intended to express the conservative policy she would pursue, and to which, in fact, she was faithful throughout her term of government. We are also enabled to give the real monogram of this princess and her husband, as it appears sculptured on the woodwork of the castle of Moulins, their favourite residence. The two letters P A (Fig. 24) are joined by a branch of blooming roses, an emblem of the happiness in which they lived, sheltered as they were from the storms of life by an enduring and protecting love. A third instance of conventional letter monograms is afforded by Fig. 25. The S, pierced by an arrow (at that time called in the French language also *trait*), seen in the cut, gives, in the form of a pretty rebus, and according to its pronunciation, the full name of Gabrielle d'Estrées, the unfortunate lover of Henry IV. of France. On the eve of ascending the throne she died of poison instilled into an orange. Her death was due to the jealousy of the queen, from whom Henry was about to be divorced, and also to the fanaticism of his confessor, René Benoit, with whom the queen did not shrink from concluding the bargain for her rival's death. This monogram is yet to be seen on some furniture in the royal residence of Fontainebleau.

The National Library of Paris possesses an album of drawings by Francis Merlin, seneschal of Queen Mary Elizabeth's household, some of which are very curious and interesting. The *Pater Noster* may be found here written in twenty-nine languages, and illustrated by beautiful miniatures. Among other fancy drawings in the collection there are nine ear-rings disposed three by three, each of which bears in the centre a monogram consisting of three or four letters, interwoven with perfect taste and symmetry. If this were not deemed sufficient to prove that jewels, whose ornamentation was taken from the alphabet, were then, and have been long afterwards, in fashion, we can mention the exceedingly noteworthy necklace on exhibition at the Louvre Museum, in the Apollo Gallery, the links of which are formed by monograms composed of the letters C D S. It is also positive that Henry III., the fickle prince who fell by the poniard of the Dominican friar Jacques Clément, admired and wore necklaces of this description. A painting of the Venetian school, belonging to the sixteenth century, in the same museum (portrait of a woman, No. 517), confirms the fashion. This woman's head is wreathed with a diadem, the front of which



is stamped by a monogram A C, having on both sides another formed by the letters B I, arranged in the shape of a cross. The portrait of a woman, marked No. 7,371, shows ear-rings which are but monograms made of the letters B D G, and a necklace and bracelets composed of similar ornaments. Most elegant are the monogram ear-rings typified by illustration Fig. 26, now in the museum of Prince Torlonia, at Rome. The S is formed of two golden feathers, joined at the centre by a diamond; and the A, of gold wire, twisted as a rope. We would like to see the fashion resumed, as we cannot imagine anything more suitable as ear-ornaments. This illustration represents the monogram of Sophia Arnould, a celebrated actress of the opera, born in Paris, 1774, in the same room where the Huguenot Admiral Coligny died, murdered in that ever-infamous night of St. Bartholomew. Sophia



Fig. 26.



Fig. 27.

Arnould was perhaps the wittiest woman that France—nay, the world—ever produced, and her *bon-mots* are still eagerly listened to by the amateurs of anecdotes and jokes.

Among the historical monograms we have been enabled to collect the following are worthy of notice: that of Philip, Duke of Burgundy (1396–1471), a prince whom Erasmus did not hesitate to compare with the greatest men of antiquity, and Ysabeau (Isabel) of Portugal, his worthy wife (Fig. 27)—this simple monogram is engraved on a silver cup, now in the private museum of King Victor Emanuel at Turin; that of Pope Sixtus V., the only man the "Virgin Queen" Elizabeth of England was willing to marry, had it been possible, as the only one she acknowledged to be superior to herself. This monogram, as shown in Fig. 28, is carved on his sepulchral monument in Rome, as well as on a chair preserved in the Vatican, and pointed out to the visitor as that on which he sat while at work. The great victim of the French Revolution is represented by illustration Fig. 29. As may be seen, the monogram of Louis XVI. is ornamented with a branch of olive-tree,



Fig. 28.



Fig. 29.



Fig. 30.

the symbol of peace, and a palm-leaf, the emblem of martyrdom, set in the form of St. Andrew's cross. Does it not seem to tell the story of the king's whole life, as well as his character, and to have been suggested by one of those unerring presentiments that foretell man's future? The last of the monograms of the French kings which we can present is that of Louis Philippe I. of Orleans—the last, we hope, of French kings. It is enamelled in gold (Fig. 30) on a glass bottle used for toilette purposes, which, strangely enough, was bought and used for the same purpose by the Communist Count Rochefort. In what hands it passed, when the property of the great editor of the *Lanterne* was sold by the government, we are not able to say. It is certain, however, that, sooner or later, this monogrammed bottle, too, will meet the fate of its fellows. The historical importance of all the monograms given thus far is, however, outdone by our cut Fig. 31—the simple initial of Napoleon I.—"the N. that made the world tremble!" As the engraving shows, it is carved on the standard presented by Napoleon to the Imperial Guard when he crowned himself emperor, and is still preserved in that temple of the French glory, the Hôtel des Invalides.

A few more specimens of celebrated women's monograms will complete our list. Anne of Austria, mother of King Louis XIV., second in wickedness to none of the French queens, with the exception of Catherine de' Medici, adopted an A surmounted by a

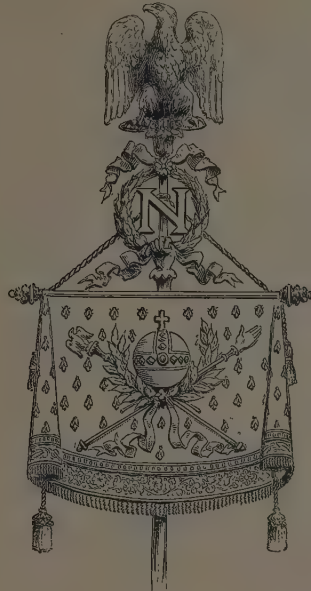


Fig. 31.

crown; its illustration (Fig. 32) is taken from a glass that is now in the Troyes Museum. Louise of Savoy (1476–1532), mother of Francis I., the high-minded woman who saved France when her son, taken prisoner at the battle of Pavia, deemed that, honour excepted, all had been lost, is well worthy of a place in our sketch. As illustration Fig. 33 shows, her monogram is an L between two



Fig. 32.



Fig. 33.

wings. The wings, it is said, allude to an accident with which she met in her early youth, and from which she was miraculously saved by the intervention of angels.

The monogram of Queen Marie Antoinette is shown by Fig. 34, as it is carved in the iron balustrade of the staircase leading to her private apartment in the Petit Trianon, Versailles. The history of



Fig. 34.



Fig. 35.

this martyr is too well known and too sad for us to indulge in remarks about her life. And here is another martyr—Countess du Barry, who, when the Revolution overthrew the throne, and numberless were the noblemen forced to seek refuge in England, with



an admirable spirit of charity went thither to bring her diamonds—all she had left of her former wealth—to the needy refugees. On her return to France she was seized and sentenced to death, after a mock trial, "for having conspired against the republic by *dressing in mourning*, when in London, on account of the tyrant's downfall." Her simple monogram, as given in Fig. 35, is enamelled on a Sèvres plate of her household, now in the possession of the King of Italy. Fig. 36 is an illustration of the monogram of the ex-Empress Eugénie, as it appeared on a note from her to the late Duke de Morny.

We cannot bring our historical notices to a close before speaking



Fig. 36.



Fig. 37.

of two more species of monograms. Fig. 37 bespeaks the device monogram, which has been widely in use when mottoes and emblems were almost inseparable from aristocratic names. Our engraving represents the monogram and device of Pope Leo X. For the sake of symmetry the L is doubled and elegantly intertwined with an X, from which hangs the device—a yoke, with the motto "Suave"—sweet to bear.

The second of the above-mentioned species embraces what we would call the "full-name monograms," of which Figs. 38 and 39 are specimens. Illustration 38 is taken from one of the rare silver-tooled book-covers in the famous Libri collection, and gives the full name of its original owner, Henri Croy. If some of my readers are no longer familiar with this name, let them be reminded that he was a gentleman of Charles V.'s household, and has remained celebrated in history as the most disgusting type of a courtier, and the most servile of them. Of the many anecdotes with which his name is connected, the following will give a striking idea of the man:



Fig. 38.

Charles V. one day asked of him, "Sire of Croy, what time is it?" "Any time that pleases your majesty," replied the courtier, bowing to the ground. But from the consideration of this slavish spirit, let us contemplate a free man—one of those men who should never die—Garibaldi, whose name is presented by monogram 39, as it was engraved by an English artist on one of the many presents that the hero received from his friends the English. With this name we end our list of historic monograms, and proceed to consider some of the principles and rules that enter into the construction of these devices.

During the eighteenth century the progress made in scrip-writ-

ing induced the elegant-curving cipher, whose flowing curves, now congenial, now opposed, interlace and entwine in a manner which gives an artist of feeling a pleasure in their construction; but to the ordinary observer their common resemblance precludes identification, unless distinctly marked by accessories or by colour, which is impossible on small fields, on silver articles, or precious stones; and the consequence is, that few attempt to decipher them. This defect has lately stimulated discriminating taste to lessen their use, though more artistic in themselves than the printed-letter monograms. We cannot forbear recommending, however, their employment; the fault being more of the artist that draws them than of the ciphers themselves, for, if the draughtsman be a good one, complication will not interfere with their clearness and intelligibility. We recommend them particularly to ladies; their gracefulness, which is the result of curves, being more in keeping with the gentleness of the female sex than the angular form of the printed letters that enter into the composition of monograms. Complication, if not excessive, is not opposed to æsthetic pleasure—quite the reverse. "It provokes the curiosity of the spectator," Charles Blanc says, "and rouses him to an investigation which promises to be of interest. Alexander, great as he was, when he cut the Gordian knot, only acted like a rough soldier; had he been anything of an artist he would have attempted to resolve by other means than the sword the graceful problem of that complication which is a charming irony in Art, and so familiar to the Orientals."

The monogram, however, is now received with universal favour as the form most capable of satisfying the want, and giving a pleasing expression to every phase of individual taste and fancy; it is capable of a great variety of design, and offers facilities for so



Fig. 39.



Fig. 40.



Fig. 41.

many different combinations of the same letters that no two persons with the same initials need have the same monogram, and almost endless differences may arise under the treatment of a lively and fertile imagination.

"There is no decoration in the works of Nature or in the inventions of man," writes Charles Blanc in his charming book "*L'Art de la Parure*," "which does not owe its birth to one of the originating principles of Art—namely, repetition, alternation, symmetry, progression, and balanced confusion; or else to one of these secondary causes: consonance, contrast, radiation, gradation, and complication; or, lastly, to a combination of either all or some of these different elements, which finally lose themselves in a primordial cause—the origin of the movements of the universe, *order*." These principles find thorough application in monogram-drawing. A monogram should, in an ornamental or quaint form, convey, without obscurity to the inquiring eye, the initials employed. Loose or too lightly-connected letters have no claim to any other name than that of initials. Among the historical monograms illustrating our article the reader will find some specimens of this kind, and his taste will tell him directly that, however important historically, they are inartistic. A real monogram, as the etymology of the word suggests, should be, as far as possible, the continuation of only one line, made as if it were by a single stroke of the pen; as is seen in Figs. 40 and 41, and nothing is for certain purposes more elegant than this simplicity; or, at least, every letter should be either part of, or so intertwined with, the others as to present a strict connection and an artistic *ensemble*, consistent with the law of unity, never to be lost sight of in Art. Fig. 42, which we have taken from Barclay, illustrates well this point: there is a monogram of five letters, F W D L R, which would be otherwise very elegant, and yet is spoiled by the exceedingly light connection of the L with the other letters; nobody can tell by what miracle



that letter does not fall, isolated and unsupported as it is. By comparing this illustration with that presented by Fig. 43 the fault appears even more striking. There are the same letters, but what a beautiful unity results from their strict connection!



Fig. 42.



Fig. 43.

The law of symmetry is to be essentially respected in drawing monograms. A monogram without symmetry, or, at any rate, without a latent balance, would appear to us one-eyed or halting, and so would offend our sight. Be it either the result of parallel lines or be its effect heightened by alternation, the design of a monogram must be symmetrical, because the eye likes to find, either in the intersection of the dominant lines or in a central figure, the median line and the diagonals, if the figure is rectangular; or the points of convergence of its rays, if it is circular. We have insisted on this point because we see this field of Art pervaded by a ludicrous tendency to give free vent to the most irregular whims, and to call them monograms. The peculiar form of some of the modern letters renders it often very difficult to preserve symmetry without doubling and reversing one of them, as in the monograms of Richelieu and King Louis Philippe. In the majority of cases no fault can be found with it. Yet we would have the expedient limited to necessity, for the additional letter has really no meaning; moreover, it may leave a doubt as to whether it is an actual initial or only a trick of art. If the doubling and reversing of a simple letter become needful, why not introduce each of the other letters a second time, and so form a double monogram? Thus no room would be left for perplexity. By having recourse to other than the Roman alphabet this evil is often avoided; the various construction of alphabets in the middle ages facilitates this end. The majority, and particularly the old Saxon and Gothic, are graceful, and allow a liberty of treatment, a variety of flowing lines and curves, of which modern printed letters are utterly incapable; and we cannot but recommend their employment, not from veneration to antiquity, but from their elegant appropriateness to symmetrical figures and ornamental effect. We cannot imagine anything prettier than monograms 44 and 45, drawn for us by Mr. Whitehouse, the best monogrammist in this country, and the well-known designer of the William Cullen Bryant vase. This artist, too, is very partial to the use of old alphabets in the drawing of monograms; and, indeed, their employment might be found objectionable only inasmuch as some persons would be unable to decipher them. We are glad to acknowledge,



Fig. 44.



Fig. 45.

however, that Saxon monograms are finding favour in the popular taste, and they may now be said to be the prevailing style. With oval or circular letters, for instance, the repetition and reversion of letters are perfect nonsense, and show actual want of element-

ary Art, besides being often but a cause of confusion. The subjects selected to illustrate with practical instances the abuse of doubled letters (Figs. 46 and 47) have been suggested by a publication descriptive of the Chambers Institute of Peebles of London, from which we infer that a prominent portion of the decorative art of that building is formed by puzzling monograms. The letters supposed to be conveyed by the apparent O I of specimen 46 are I C C; and the other O, with its elegantly-intertwined contents, is a doubled C gracefully encircling W H. Who does not see that here repetition is utterly superfluous, and damages rather than enhances the æsthetic beauty of the monogram? Symmetry could have been obtained by lengthening the arms of a single C until they nearly closed, thus preventing its becoming a muddle.

The natural phenomena of optics have taught us a science of which the genius of ornament has made an art. Perspective always produces a delightful illusion in designs of monograms. As in painting it would be absurd to relegate the principal figure to the second or third plan of a painting, so in drawing a monogram it would be ridiculous to assign the most prominent place to the letters of minor importance, and make almost invisible the chief initial—that of the family name. We could never repeat sufficiently, "Bring the most prominent letter to the front," to which purpose progression affords the most suitable means. In order to augment the importance of the central letter, the eye should be led up to it by an increasing and decreasing progression which makes us better realise its proportions, by indicating, so to speak, the successive efforts through which the artist has arrived at its production. The family letter should occupy the median line of the monogram, be as much discovered as possible, and, in one word, be so contrived as to strike the eye before and more than all the



Fig. 46.



Fig. 47.

others. Simplicity, if the other letters are much ornamented, or *vice versa*, and opposition of colours, will easily lead to this result; but this remark falls rather under the heading of contrast than of progression. Circles and rectangles are decidedly contrasting forms: the law of contrast is applicable in the highest degree to monogram-drawing—rectangles, circles, and triangles, being the natural shapes of the various letters of the alphabet. The contrast, however, to be allowed in monograms should always be subject to a certain gradation and proportion, and only as far as is consistent with the fundamental principle of rendering their important parts more prominent, and the whole more brilliant. In monograms carved or engraved on jewels contrast is obtained by the juxtaposition and alternation of colours, and by the opposition of smooth, burnished surfaces with dull ones, and plain with striped or granulated surfaces, or by the alternation of red and yellow gold, and still better of gold and platina, or gold either in its natural colour or green, with little stones, among which diamonds and rubies occupy the first place. We advocate, above all, monograms in relief of gold and platina, particularly for certain kinds of jewels—as gentlemen's watches. Enamelled monograms are most elegant, but best suited to ladies' jewels, especially watches and lockets. A good artist has in the colours produced by the oxides upon enamel the richest palette imaginable. It is scarcely necessary to add that black and white, acting as opposition colours, or achromatics, as they are styled, can be introduced when desired, but, we would suggest, only in fine lines, either to refresh the eye and soften the violence of other contrasts, or "to give the work the piquant relief that a grain of pepper adds to food," as Charles Blanc says, when taking into consideration enamel-work generally. We consider the alternation of different stones in the same letters inartistic, but we admit it as consistent with the rules of Art to make up a letter of diamonds, for instance, and another of rubies. Pearls are generally too liable to drop out; yet on jewels made to



order, by a conscientious and skilful jeweller, pearl monograms, too, can be safely worn, and undoubtedly they look very pretty.

Although order is the sovereign law of the decorative arts, and symmetry is its best expression, confusion may also play a useful part in ornament, and even become an equivalent of order itself, for a monogram should be easily, but not *too easily*, deciphered. "A fine disorder is often an effect of Art," says Boileau; and Nature had shown it in a thousand ways before the French writer set down the remark on paper. But it is essential to state that, in this connection as in others, confusion should be balanced by a latent equilibrium and harmony running through all the ornaments composing the monogram. Excess, however, should be carefully avoided: if ornaments require the aid of a magnifying-glass to be clearly seen the eye is fatigued, and no æsthetic feeling is aroused. Without clearness of design the richness of detail is only embarrassing and puzzling; it becomes an encumbrance instead of a decoration. The most sober simplicity should be followed in engraving and cutting letters on small fields like rings, &c.; watches and locket, having larger fields, bear naturally with more complication and confusion; but here, again, we must repeat: "Beware of excess; simplicity is always the greatest source of beauty."

In no other work of Art is it perhaps so necessary to make variety consistent with unity as in monograms. For this reason, the draughtsman, jeweller, &c., should always avoid mingling letters of different styles. It is not uncommon to see emanate from the hands of those who have much to learn, ciphers enclosing in their graceful arms an initial belonging to the formal Roman alphabet, or some of these supporting with stolid masculine uprightness the more bending mediæval. Intermixture of styles in the letters composing a monogram is as ridiculous as it would be to see a man with a Louis XIV. wig covered with the silk hat of our times. An instance of incongruity of this kind is afforded by the so-called "Napoleon's cipher," composed of a Roman N enclosed by a doubled and reversed L in script letters. The French artist made it as a caricature of the taste of that sovereign, as well as of the political medley of good and evil of which his government was composed. But people took it up in earnest, and made it fashionable for a while.

Two more rules should be strictly followed in making a monogram: first, it should be adapted to the object on which it is to appear; and, second, it should agree with the character and sex of the person whose name it is intended to represent. Nothing is more absurd, for instance, than to see on a jewel in the Renaissance style engraved a monogram in old Saxon letters, or on a Japanese object a fancy modern one. This is not art; it is simply mingling the Hebrews with the Samaritans, as they are wont to say in Italy. In everything no ornamental detail should be at variance with the main features of the object whose beauty it is supposed to enhance. Some styles of jewels are scarcely suited to monograms; at any

rate, they should harmonise with the peculiar style of the object on Egyptian *moniles*, for instance, let the monogram nicely approach the hieroglyphic, and so on. It is equally absurd to have the same monogram on objects as widely different as note-paper and a watch or medallion. Let the monogram on the former be simple, made by one or two strokes of the pen, and in imitation of handwriting: let the monogram on jewels rise to a higher standard



Fig. 48.

of ornamentation. What can be done with a single stroke of the pen is seen in monograms Nos. 40, 41, 44, 45, and particularly by No. 48, which plainly and elegantly gives the letters D E L R.

Not every flower becomes everybody. The device that suits a bishop cannot be appropriated to a young girl; let, therefore, the monogram be in keeping with the sex and character of the person; let it be heavy, severe, and simple, for old and demure people, and be light, gay, and even fanciful, for the young. As regards monograms on jewels even more discrimination is required, particularly if they be formed of stones. In Europe, and especially in Italy and France—certainly the queens of taste—diamonds are scarcely worn by young ladies, and we think the limitation a wise one, for diamonds are too showy to be consistent with the modesty that should always characterise young ladies' attire. If girls were permitted to wear diamonds, by what ornaments would married ladies be distinguished? Let, therefore, the monograms of young ladies on jewels, if stones be called into requisition, be but of pearls and turquoises—the emblems of poetry and purity.

The monogram, when possible, should have a meaning; that is, should be made of such materials as to recall somewhat the name of the person it represents. We have seen a pretty monogram representing a pot of roses formed by an R, the initial for Rose (the Christian name of the young lady), and by a W constituting the form of the vase, and a doubled and reversed P, which elegantly stood for the vase's handles. Another ingeniously represented the name of Hawthorne by means of branches of hawthorn in bloom. Suggestiveness, it should be borne in mind, is one of the greatest attractions Art possesses.

MAURICE MAURIS.

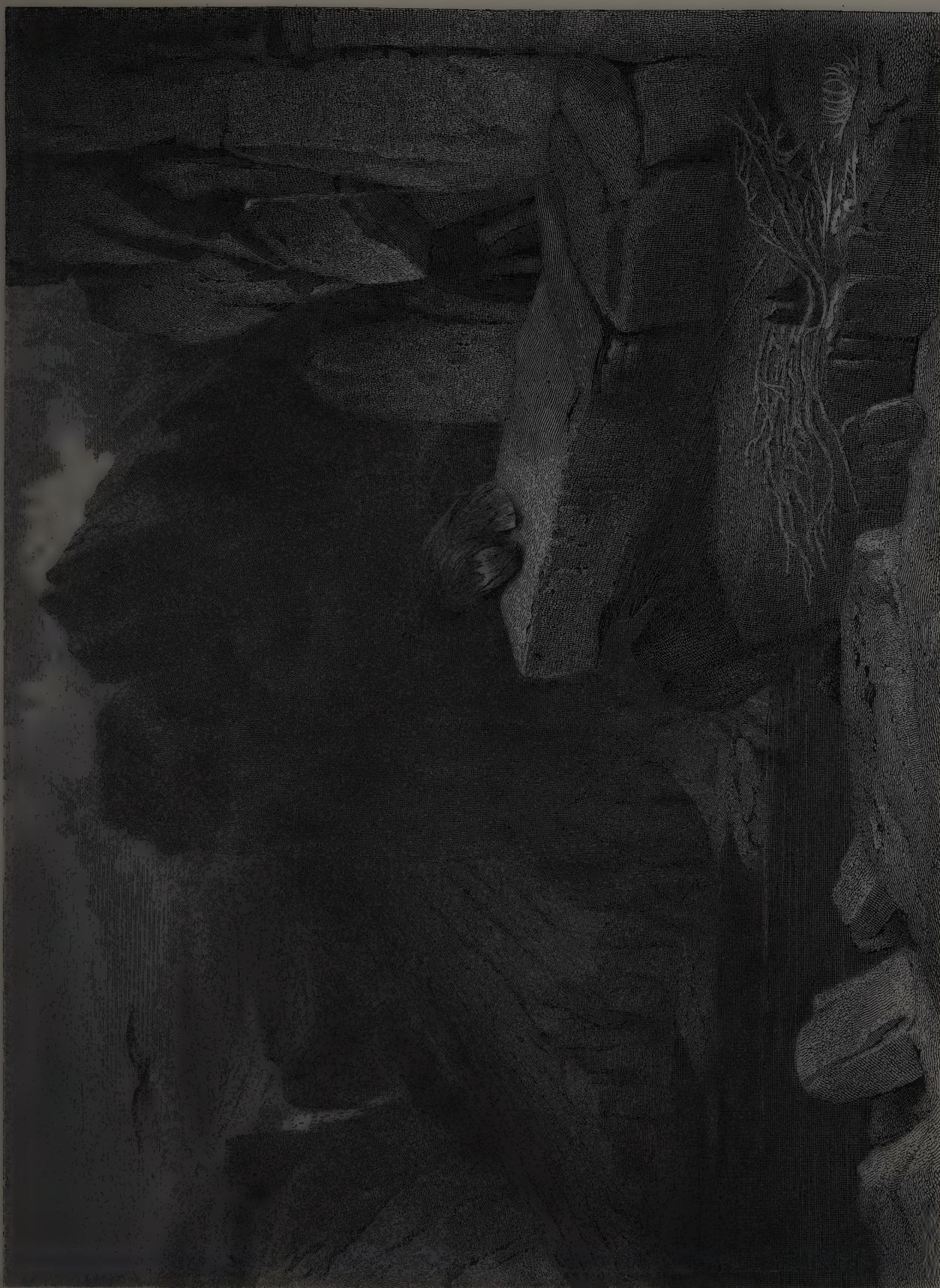
## FÊTES AT DÜSSELDORF.



**D**URING a recent visit of the Emperor and Empress of Germany to the neighbourhood of Düsseldorf to witness the autumn manoeuvres, their Majesties accepted an invitation from the Art Club of Düsseldorf, known as the "Malkasten," to a grand fête given in their honour. Some years back, it will be remembered, the Düsseldorf Academy of Painting celebrated the fiftieth jubilee of its foundation, and the Malkasten Club—which is a purely artistic body, composed of the students and professors of the Academy, and the many eminent painters living in the town—was intrusted with the organization of a series of fêtes, lasting three days, which will long be remembered on the Rhine for the thoroughly artistic spirit infused into the pageantry of the occasion. Since then the club has stood preëminent in Germany for these displays. Nor is the reputation

gained by the artistic fraternity in this direction to be wondered at if it be borne in mind that a "Malkasten-Fest" is conceived and elaborated with as careful an eye to the correctness of costume in the clothing of its historical processions, as learned an observance of the laws of composition in the arrangement of its tableaux, and as refined a sense of the harmonious blending of masses of colour in its sumptuous decorations, as the eminent artists selected to arrange these difficult matters would bestow upon the elaboration of a fresco or the minutæ of an historical painting. But the fête of this season eclipsed all previous efforts of the club, and for the edification of their imperial guests the painters of Düsseldorf may be congratulated upon having produced an entertainment almost as picturesque and gorgeous in its effect as that memorable masque arranged by the Earl of Leicester for the surprise and amusement of Queen Elizabeth at Kenilworth Castle.





R. E. LANDSEER, R. A. PINX.

A WILLMORE SCULPT.

THE EAGLE'S NEST.

FROM THE PICTURE IN THE SHEEPHANKS GALLERY







## EXAMPLE OF WOOD-CARVING.

THE church-seat, or sedilium, of which the engraving below is an illustration, was carved at the Cincinnati Woman's School of Wood-Carving. This school is one of the many recent outcomes throughout the country of the effort to open new branches of industry for female labour. The church-seat of which we give an en-

graving was made for a church in Cincinnati. Its character is Gothic, in keeping with the church-edifice. The centre-panel design is the passion-flower; the panel to the right contains palm-branches, that at the left the almond. The length of the seat is six feet, the height of the panels about seven feet six inches from the floor.



*American Wood-Carving.*

The design was made by Mrs. Henry L. Fay, the superintendent of the school. The Cincinnati School of Wood-Carving has been in operation about three years, and has already led to the foundation of schools for the same purpose in other cities. Its success, considering the short time it has been in operation, is noteworthy, and affords proof not only of the readiness of the women of our land to

take up new industries, but the facility with which they accommodate themselves to new conditions, and the prevailing need that exists for new channels and improved opportunities for industry. Wood-carving has been adopted, however, not only as a new industry, but by many ladies of leisure as an agreeable recreation.



## NORWAY.\*

By R. T. PRITCHETT, F.S.A.

## CHAPTER XII.



VERY traveller taking to pony travelling in Norway is implicit in this belief—that there is no danger of the animal ever falling; it is a happy and comfortable faith. The “blakken” are rare good animals, cream-coloured, with dark points, hog manes like hat-brushes, with white down the centre, the black being outside; their hind legs should be rather zebra marked. From their first childhood they are petted, and their intelligence and stolid kindliness requite the care of the owners. They trot well; and how they can trot down the hill! As they crouch and run close to the ground they need never be handed; no “ands” required, as the British groom would describe it. Still, exception proves the rule, and we arrive at an instance in this “stolkjær” trip. We were going over the crest of a grand mountain road; below us a large lake, glorious range of mountain beyond. The deep tone of the fir forest added solemnity to the scene, and our good health and enjoyment of such company made it a happy moment in Norwegian travel. The Paymaster-General was leading—driving fast, as was his wont; for his driving was as the driving of Jehu. The Tentmaster-General was next, with a huge Norwegian sitting by his side. In a second came the transformation scene—nothing visible to the Patriarchal eye but the soles of the boots of the two persons of the stolkjær, the expanse of sole of the huge Norwegian being a contrast to the small neat extremity of the Tentmaster, who was shot out at a high velocity, and stunned by the unavoidable concussion with earth which followed; we laid him in the heather by the side of the road, anxious for his recovery. Happily he soon came round, but was much shaken; it was, therefore, necessary to proceed very gently, to avoid further shaking, intending to wait until we could get the advice of a doctor in a day or two. This assumes the form of real travel, when doctors are two days distant or more, and you carry your own lint and medicine. Thankful were we to see the return of the old smile on the Tentmaster’s face and hear from his own lips the welcome bulletin, “I am better.” Suffice to say the pony was not hurt. The big Norwegian had a “schaal” of whisky, and, we fancied, was ready to be thrown out again to obtain a second remedy. Soon after we arrived at Jolster Vand, by Nedre Vasenden. The station here is a huge wooden house—may we say dreary? The next morning, however, brought its joys and happy combination of circumstances; the invalid much better, the bright July morning perfect; there was service at the Annexe Kirk along the Vand, or Lake, and we purposed going by boat with some peasants, and a most enjoyable row it was. As we neared the church we found many boats already arrived, and invited by the loveliness of the morning, the beauties of Jolster had congregated and looked their best. Many stolkjærs were standing round the walls of the churchyard, and the ponies were enjoying themselves, nibbling the short grass as far round as their tether would allow them. There were very many boats and some quaint costumes. These good church-going peasantry arrive early; as many are so far apart, and seldom meet except on these occasions or on some special business, we cannot be surprised to find that instead of opening the meeting with prayer the prelude on the part of the men is to blend a little

worldly talk before church, while the girls, according to their custom, complete their toilets from the contents of their “teenas,” or travelling boxes: the contents being a mixture of old silver brooches, silk handkerchiefs, and flad brod; in some cases the butter is carried separately in a small teena. One incident struck us very forcibly—the kindly interest the girls took in each success of neat finish of dress; only fancy three nice looking “piges,” or girls, sitting one behind the other, each plaiting the hair of the girl in front of her. What absence of secret as to capillary arrangements! No “Lady Audley’s Secret” (which Punch said was her back hair). No; each girl wished her friend to look her best, finally adjusting a string here and putting a brooch quite square which was a little askew, for there were no looking-glasses about. Then there were several other

*The Lych Gate, Nordfjord.*

objects of interest; the black caps of the Jolster women are very curious, with a little white showing all round the edge; the covering up or hiding the hair has a very mediæval appearance and character, and the nice little stand-up collars give a more modern character to the neck. The plaiting of their homespun dresses is very close indeed. On this occasion there were two or three knots of people, suggestive of something of unusual interest; we found the centre of each to be a little baby brought to be christened, surrounded by admiring relatives. Such babies! such funny little many-coloured chrysalis-looking pets, swaddled and rolled up! the swaddling bands being of many colours, the more brilliant the better—red, white, green and crimson, with

\* Continued from page 8.



the cross frequently introduced, and generally so worked as to come uppermost in the band in the process of swaddling. The binding arrangement seems the same as is common in Brittany, where they sometimes have a ring at the back whereby to hang the child up while the mother goes to work. No one could have seen this peaceful Sunday morning without being struck with the



*Arrow Heads and Sword : Bergen Museum.*

beautifully clean appearance of every one there—the homespun (“vadmél”) looks so sound and so like to wear well, the old silver ornaments so respectable and heirloomy. And yet on week-days, when the women are seen in the every-day slavery of their roughest out-door life, it seems unreasonable to expect that they could be so purified and well turned out as every Sunday testifies. What a contrast was this glorious sunshine and joyous meet, to the bleak dark days of winter, when perhaps, a hundred and fifty pairs of long snow shoes, of eight feet, are set up round the church, waiting their owners’ bidding to start home!

After this cheerful bright spot in travel we went on to the next station—if such it could be called. We intended making a meal there, and rather looked forward to it. Nothing, not a single thing, could be had, either “would not or could not.” We therefore made a fire, and into a black pot put some tin portable soup, sliced some “Brand’s” gravy-looking cut biscuits, whilst the Tent-master tried to do the soup. The Patriarch in vain sought a wooden spoon; not even that to be got; so the soup was stirred and tasted with a birch twig. But he made a discovery—whilst spoon-hunting in a drawer, which would only partly open, there was the end of a mutton bone; perseverance was rewarded, the drawer was opened; but the result worse than a blank, for the shoulder blade-bone of mutton was bare, save the green fluffy mould in which it was mantled. Some people may say, “Not so bad; soup and biscuit, biscuit and soup, is a change.” Still, in long journeys and stolkjars over rough ground you have no idea how it shakes about and becomes restless.—Moral: always carry a spoon, and above all, never start anywhere without a nosebag, with plenty in it.

This Nordfjord district is one of special interest now, as recent discoveries have corroborated the old traditions of its close association with the Viking period; a period bearing so powerfully on our own national character, that the subject should be fully treated and the extant remains of the Sea Kings’ real life

placed carefully before us. For the nonce it will suffice to refer to one particular tumulus, recently discovered and successfully opened in Nordfjord. As Denmark rejoices in and is much indebted to the archæologian enthusiasm, deep research, and sound knowledge of Professor Worsaae, so Norway is fortunate in having the devotion of one who, like M. Lorang, not only tries to lay these earth-bound and precious relics before us, but actually rescues them for our benefit and that of posterity; not only interests the dry antiquarian and connoisseur, but in a far larger way draws together closer bonds of union and interest between nations. It is remarkable that a Roman emperor was the means of developing the sea-powers of the Scandinavians rather than they themselves; and only recently in Denmark some interesting coins of Marcus Aurelius have been found in a tumulus.

The contents of the Nordfjord tumulus were as follows: Boat with iron rivets, 25 metres long; a bit, 54 bosses of shields or umbos, stirrup; a drinking bowl, of immense interest, being so well enameled; sword, with silver work; key of treasure chest, spear head, bow, comb inlaid with colour, gold ring, dice, arrows, deck-marbles, beads and amulets, bones of horse and kid, belt of bronze, and belt-knife.

Having heard what tradition says about the funeral rites of the great ones, the contents of this tumulus are especially interesting for corroborating their history as handed down to us; and in these investigations the numismatic corroborations are undeniable. We are much indebted to the pagan customs and rites for the valuable materials brought to light in connection with this period. With Odin for their Mars or god of war, and Thor for their god of air and storm, they believed that their mighty men and heroes would pass to Walhalla, and



*Sword Handle : Bergen Museum.*

there enjoy the future in the same way, but more perfectly, that they enjoyed themselves here upon earth—strong symptoms of pagans believing in the resurrection of the body. For this purpose they buried with them all their implements of war and chase, and the horse was killed and placed there to be ready, and his boat was there, should he be pleased to row. In



the Nordfjord case the bowl is especially fine. Notice the delicate work in the base of the bowl; in the woodcut the upper subject is the bottom of the bowl. The enamel is very minute, the "chequer" design, one might say, very Scotch. The enamel is only on the base of the bowl; the body is of bronze, and the upper rim is ornamented by three heads, as shown in the centre of the illustration. This is drawn full size, and the base of the bowl one quarter size.

The two buttons are of single wire, very rudely but cleverly

arranged, with shanks not likely to be pulled away from the body. These are of gold.

The key of the treasure chest would suggest that many good things had been stored therein. Still the list is so complete that we could hardly expect more items than those recorded.

The ivory or bone comb is a fine specimen, and the coloured work well preserved.

The dice also are curious, as being a little longer than quite square.



*Sanoe, looking down the Valley.*

The remarkable feature about the contents of this tumulus is a set of bone marbles, about one inch in diameter. The sphere or marble is flat at the bottom, and has a small hole in it, as these were used by men whose lives were spent on their ships, (and the west coast of Norway has always some motion). These marbles were used to play on the deck, the flat base to keep them steady, the hole at the bottom to fit into small pegs in the deck or board, to keep them from sliding as the vessel lurched. There was

a most interesting discussion on this matter at the Society of Arts. Deck-marbles were a novelty. Professor Bryce suggested that deck-draughts would be a solution of the difficulty, and after referring to the antiquity of the game of draughts and the modes of playing, Professor Maguier son gave a dissertation on the ancient game of "merelles," known in Iceland and Scandinavia as "mylla;" and even in the present day the shepherds and boys on our South Downs cut the same pattern in the close turf, and



play the same game. We therefore come to the conclusion that these "bone" treasures had been used on board the vessels of

the mighty Sea Kings of old; the little pegs preventing their slipping as the ship felt the sea, and also preventing the hero



*Bronze Bowl, with Enamel Case, Swords of Viking Period: Bergen Museum.*

from losing his temper and using "pure Saxon." The same precaution is in these days applied to railway chessmen, where

each figure has its peg, for safety and security. "Nothing new under the sun," said the wise man, and true is it.

## THE STEWART MEMORIAL CATHEDRAL.



THE Stewart Memorial Cathedral is an ecclesiastical edifice which Mrs. Alexander T. Stewart is erecting at Garden City, Long Island, as a monument to the memory of her late husband. It stands in the midst of a park of several acres, and will be, when finished, surrounded by a bishop's palace, a chapter-house, and other structures, which will form a part of the cathedral establishment. Our engravings represent the finished edifice, and a view of the interior. The style of architecture may be called the decorated Gothic, and the plan is cruciform, with a single spire over the

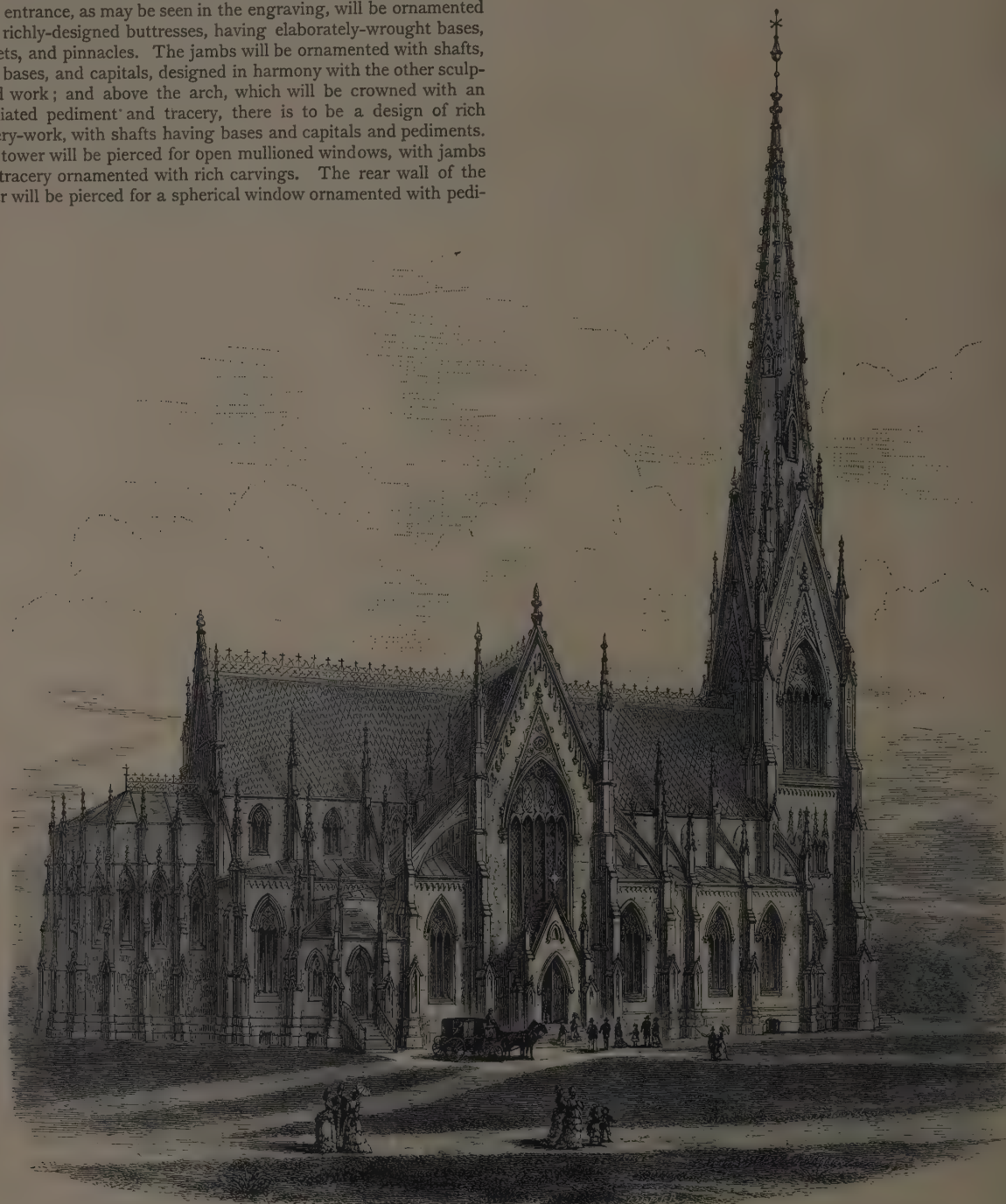
main entrance. The ground plan of the edifice is about one hundred and fifty feet long, by one hundred feet in width across the transepts and porches. The spire is designed to be one hundred and ninety-seven feet high; the height of the nave roof seventy-one feet, and the apex of the nave ceiling fifty-three feet. The width of the nave is twenty-four feet, and of the aisles twelve feet each. From the face of the aisle-walls the transepts project twelve feet, and have a width of forty-eight feet. The choir is of unusual size, and the chancel has thirteen sides, and will contain thirteen windows, which are designed to be filled with the twelve Apostles, with the figure of our Saviour in the central opening. The grand



size of the chancel and choir is designed for the accommodation of the bishop and clergy in the cathedral services.

The exterior of the edifice will be constructed of Belleville stone from the water-table to the coping at the top of the spire. The front entrance, as may be seen in the engraving, will be ornamented with richly-designed buttresses, having elaborately-wrought bases, gablets, and pinnacles. The jambs will be ornamented with shafts, with bases, and capitals, designed in harmony with the other sculptured work; and above the arch, which will be crowned with an enfoliated pediment and tracery, there is to be a design of rich tracery-work, with shafts having bases and capitals and pediments. The tower will be pierced for open mullioned windows, with jambs and tracery ornamented with rich carvings. The rear wall of the tower will be pierced for a spherical window ornamented with pedi-

ment and carvings. At the base of the spire, where it springs from the tower, there are flying buttresses springing from the cor-



*The Stewart Memorial Cathedral.*

ner piers and supported against pinnacles anchored in the walls. The flying buttresses will be moulded, and the pinnacles foliated and finished with gablets. The corners of the spire will be sculptured with foliage and other fancy-work. The sides of the spire will be pierced with eight lancet-windows, having plain jambs terminating in foliated gablet and finials. The side-walls will be buttressed with flying buttresses, although the latter will be introduced more for ornament than use, as there will be no strain to support from

the roof. The windows will be mullioned and set in moulded jambs with tracery, ornamented with hood-mouldings resting on corbels. The apse or chancel windows will be ornamented with tracery, the points terminating in foliated hood-mouldings. The transept-walls will have niches surmounted by foliated canopies. The roof of the nave and transepts will be covered with slate of an ornamental design, and the aisles and chancel with sheet-copper, finished with bronze crestings. Granite steps, eight feet wide and



fourteen feet high, will lead up to the main entrance. The transept entrances are to be covered with stone porches six feet square.

The interior of the edifice will be elaborately and richly finished. The floor, which is to be supported on iron girders filled in with brick arches, will be laid with ornamental tiling, and the grand

flight of steps leading to the choir and chancel will be of polished granite and various coloured marbles. The side-walls of the edifice, together with the entrances and vestry-rooms, will be wainscoted with Ohio Berlin stone to the height of six or seven feet, and above this the walls will be coloured. The walls of the



*View of Interior of the Stewart Memorial Cathedral.*

principal entrance, as well as those of the aisles, will be faced with tracery in panels enriched with points and moulded capping. At the transept entrances this ornamentation will be carried up to the line of the chancel-windows. On either side of the chancel the clear walls facing the body of the church will have tablets of white Carrara marble, connecting with corbels over which are to be

niches with foliated canopies, enriched with buttresses and pinnacles. These niches are to be ultimately filled with statues of Mr. and Mrs. Stewart. On the left side of the chancel, under the arch and facing the altar, will stand the bishop's throne, and on the opposite side the seat for the dean. Flanking each will be canopied seats for twenty-four ministers, while around the chancel will



be the usual sedilia for the officiating clergy. The cathedral-stalls will accommodate altogether more than one hundred of the clergy. The end of the nave facing the chancel, the rear wall of the church-tower will be occupied with a great circular window filled with a clock-face. The interior will be lighted by the aisle and clere-story windows, which will be filled with richly-stained glass. The clere-story will be supported on clustered columns with moulded bases and sculptured capitals. The arches will be of moulded stone set in blocks, while above the arches will be an open space of panel-work extending around the edifice, and ending in an ornamented cornice at the bases of the clere-story windows. The blank wall of the chancel-end of the nave will be filled over the arch with a Scriptural painting, probably of the 'Ascension.' The marble or tiled floor will not be obstructed with stalls or pews, but in place of them moveable settees will be used.

In the basement there will be a Sunday-school room with a fourteen-feet ceiling. Under the organ, robing-room, and chancel, a part of the basement will be separated from the Sunday-school room, and fitted up as a mortuary chapel and crypt for the reception of the remains of Mr. Alexander T. Stewart, and great care has been expended on the designs of this part of the edifice. The chapel, directly under the chancel, will be thirty-seven feet long, by twenty feet wide, and lighted from windows in the basement-walls. A staircase will connect the chapel with the organ-room, and it will also be reached by sliding-doors from the Sunday-school room. The crypt is directly under the robing-room, and is entered from the right of the chapel. It will be about sixteen feet in diameter, and is octagonal in shape and eighteen feet in its extreme height. Two sides will be occupied by windows, another by the doors, and the remaining five sides by niches.

The crypt will be lined with marble, and at each corner clusters of granite columns in different tints will support the marble sides and ceiling. In the centre of the ceiling an octagonal glass light will open into the room above. In the centre of the crypt two granite sarcophagi will rest with their feet towards the bronze gates or doors which will guard the entrance. One of these will contain the remains of Mr. Stewart, and the other Mrs. Stewart will occupy after her death. It is estimated that the cost will be \$600,000 for the superstructure, and besides this princely sum a liberal endowment will be set apart for its maintenance by Mrs. Stewart. The architect of the edifice is Mr. Henry G. Harrison, of New York, and the builder, Mr. L'Hommedieu, of Long Island. The plans were prepared under the direction of ex-Judge Henry Hilton, who has entered heartily into the work in connection with Mrs. Stewart. In the ornamentation of the architectural design, which is a modification of the thirteenth-century Gothic, the architect has very appropriately enriched it by introducing the foliage and flowers of trees and shrubs of native growth. The tower will enclose a chime of thirteen bells. The stained-glass windows will be executed after designs by American artists.

Since our view of the interior was engraved, a few changes, we learn, have been made in the architect's designs. The ornamentation of the arches will be slightly altered, while the chancel will be enlarged, as will be seen by the description given on the preceding page. The general effect of the interior, however, is preserved in the engraving as it stands.

The corner-stone of the edifice was laid by Bishop A. N. Littlejohn, of the Diocese of Long Island, in June last, with imposing ceremonies, and it is expected that the cathedral will be ready for consecration in the spring of 1879.

## THE SOCIETY OF DECORATIVE ART.



OME fifteen years since, under the patronage of the Prince Consort, an unpretentious society began its career in a retired part of London, with the purpose of reviving the almost lost art of ornamental needlework.

Doubtful success attended its first steps, but, under the active presidency of the Princess Christian of Schleswig-Holstein, the enterprise grew in strength and influence, and the single room was soon changed for more commodious apartments in Sloane Street. After another short interval the society was able to make the final move towards assured permanency in becoming annexed to the South Kensington Museum, and being

known as the Royal School of Art-Needlework, Exhibition Road. It is now thoroughly well based, and is managed by an efficient government of president, trustees, and patrons, who are most of them of titled rank, and all of whom take great interest in the work. Having taken form and shape from this English institution, and, in a measure, pursuing its methods, the New York Society of Decorative Art bids fair to be equally successful.

Its rise and progress, its main object, and the popularity which it has met, are very well understood; but of the details of its advancement, and of the special excellence of its aims, much may be said. Having as its end in view the fostering and development of a taste for Art, and offering encouragement in its study, the society enters upon an almost limitless field. It covers ground yet untouched by any of the already established Art-schools of the country in extending facilities for the unfolding of Art-talent in any

and every form, providing instruction for the beginner, suggestions for the industrious, and to all affording salutary criticism and fair competition. It supplements these excellent features by the more practical assistance of securing to the Art-worker a reward for labour by opening a market, which insures protection from extortion, and gives at once, without the intervention of "middle-men," the full value of work. Art has never, except to a very limited few, been made at once pleasurable and lucrative.

No distinctions are made as to the class of contributors, and persons of all conditions are rapidly embracing the advantages offered. It is primarily designed for those who depend upon such employment for a livelihood. A poor girl abounding in refined and graceful thoughts, and eager and able to give them form and expression by a few light touches of her pencil, can oftentimes snatch an hour from a laborious day in which to execute some small article. It may be in itself quite insignificant—a set of dinner-cards or a painted silk *mouchoir*-case—but if it possesses real merit, and passes the examination of the critical committee, it is sure, before long, to meet with a sale. If it is a little at fault, it is returned with a kind, advisory letter, pointing out the defects, and urging the beginner to another effort with the same subject, or to attempt some other style of work to which, from the specimen submitted, the committee have concluded that she is best fitted. In this careful and considerate attention bestowed on each article, the young artist obtains the first and a very important assistance—assistance which it is as much impossible to value as it is to estimate the worth of any other gentle treatment and honest advice.

By rule, nothing is kept on exhibition longer than three months; but it rarely happens that anything at all attractive fails to find a purchaser. The piece-worker, who has heretofore laboured wearily for a pittance, now receives an adequate return; on the other hand, dealers find that fanciful prices have been seriously impaired. The demand for articles of hand-wrought decoration comes from every quarter. Trade has already made large calls upon the society. The character of the demand cannot be better understood than by reference to the orders themselves, and the manner in which they are filled serves to illustrate the conscientious care that is observed



before any article is allowed to receive the society's endorsement. A manufacturer of wall-paper called for designs. Some thirty

were submitted, of which only seven were allowed to go before him as having met with favourable criticism. A well-known con-



Fig. 1.—Burse.

fectioner has left a large order for German favours and *bon-bon* conceits; a number of young women have found regular employ-

besides continual applications for decorated china plates. In addition to these demands are the large purchases made by



Fig. 2.—Painted Panel.

ment decorating pottery; and many calls for painted satin squares, to be used on various kinds of fancy work, have been received,



Fig. 3.—Wood Panel.

private individuals, who buy principally tiles, *plaques*, and *bric-à-brac*. The rooms of the society (4 East Twentieth Street)



present a bright and animated appearance. Antique cabinets line the sides, the walls are hung with carved and painted brackets, and a softened light finds its way through exquisite transparencies. Delicate *plaques*, daintily-pencilled cards, ivory and wood carvings, ornament the mantels and relieve the walls, while



Fig. 4.—Wall-Cabinet.

here and there crewel-worked chairs and heavily-embroidered draperies are with careless grace arranged in "sweetest confusion." From time to time the articles are removed, and their places filled by others, so that repeated visits are always met with fresh surprise. The exhibits are in great variety of style, colour, form, and size. In one corner "wee modest" daisies adorn some little triviality, and in another a ponderous walnut bedstead, elaborately carved, attracts attention. In short space the eye is gratified with well-executed work in almost every form—paintings, drawings, and etchings on tiles, *plaques*, frames, doyleys, screens, and fans, engravings on wood and steel, incised work on pottery-ware, household furniture, as tables, chairs, and chiffoniers, embroideries in silk, crewel, and gold, and rolls of *macramé* fringe. Other than these there are many designs and much commenced work which is intended to be completed by the purchaser. Before any of these obtain a place, they must have first met the approval of the committee on examination, whose duty in receiving or rejecting contributions is of the most trying character. In accordance with the first principles of the society, they must bear in mind that they are to treat with special kindness all who come to them, as the artist is supposed to be a gentlewoman in the majority of cases. From the hundreds of articles presented but few are finally accepted; and in returning the remainder of the work, which very frequently bears the impress of earnest effort, and at whose every point one often sees anxious, trembling hopes, a very difficult and a very delicate task is found. But in this lies one of the greatest accomplishments of the society. Ladies by birth and refinement can as readily contribute without fear of publicity as if they were entrusting the secret of their endeavours to a nearest friend. So considerate is the spirit which governs all provisions for the submission of articles that the artist's name is not known to the critical board, but is only disclosed to one member of the society, who

is so winning in manner and so full of sympathy for all who present themselves that the first impulse is to repose rather than to withhold confidence. When on exhibition in the sales-room the article is ticketed and numbered, and down to the minutest particular a lady is encouraged by every artifice to use her talents, and to no longer feel that to lift a finger for herself is to demean herself.

The names of the artists serving on this committee are known to but very few, and who they are to a certainty is a mere presumption. It is, in fact, a tyrannous yet most amiable Council of Ten.

The tests which they apply have reference to form, colour, and workmanship. An article deficient in any one of these particulars may be admitted on account of other excellences, but will not receive the highest honour which is found in attaching the society's seal. This has only been conferred on some ten or more articles, and is a mark of the highest merit. It is intended by this means to establish a high standard in the beginning, up to which the society can be educated rather than having a lower standard at first with a view of raising it in the future. For their form alone articles may be received. Specimens of pottery and modellings in clay are in this way taken, though they bear but a suspicion of ornament. Particular attention is also given to the subject of harmonious colouring, in which tyros, and the more expert as well, are usually found to be lamentably deficient. Several meritorious designs for needlework have in consequence of this been rejected, with a suggestion for their improvement in some one respect, which, being acted upon, and the sketches returned, they have been received without further objection. In regard to workmanship the rules are very rigid, and are founded on the maxim that everything should be what it purports to be. If work is not honest, it is doomed. It must be illumined by the "lamp of truth."



Fig. 5.—Limoges Lace.

A veneered panel may not sully an otherwise pure carving; a varnished surface shall not atone for poverty in taste and impotence in execution. There is enough already that is false and unreal, without directly assisting in its increase. Still, if a thing be true it need not be original, the intention of the society being to en-



courage Art-work, and not merely to preside over the development of genius. As long as the contribution manifests effort, and bears the impress of Art, it will be accepted, even though it be an absolute copy. A fresco design, a copy of an engraving, a five-century-old illumination, a familiar pattern in lace, may all be taken, though they have been produced a thousand times. All that is necessary is that they should be artistic. But here lies the distinction between such work and that which is purely mechanical. Leather-work, knitting, Berlin wool-work, skeletonised leaves, and much of the same class, are on this ground invariably excluded. They betoken work, show a certain amount of taste, are pretty in themselves, and perhaps pleasing ornaments, but they evince about as much Art as—

"Cockle-shells and silver bells,  
And buttercups all in a row."

Even with the many kinds of work thus excluded, no trouble has been experienced in filling all the space the rooms afford with articles that are chaste in design and possessed of truly artistic qualities. Especially is this true of crewel-work, which, though it was the amusement of our grandmamas, has been driven out of favour by that baser coin, the zephyr-worsted. It has now redeemed itself, and it will not be long before we shall watch the miraculous growth of flowers, ferns, and foliage, upon homely and uninviting brown linen, instead of wondering at the patient persistency with which tapering fingers thrust a needle and thread up, over, and down, time and time again—thousands of little squares arranged one after another in nicest precision. In the one case fancy follows its own promptings, in the other there exist about as much variety of expression and freedom of action as in machine-gearing, which rotates incessantly only to meet the same cog that it has encountered times before. The superior merit of crewels is that the worker with them is at once an architect and a builder.

This industry (for such it rapidly became after it was unearthed

pany of London sprang into notice. It is also known historically, and England seems long ago to have arrived at great perfection in



Fig. 7.—Embroidered Satin Screen.



Fig. 6.—Crewel-work Chair and Fire Screen.

the art, for we have it said that "ye English ladies were renowned above those of any other countrie for their beautiful broidere in gold and krewel."

At present in connection with the South Kensington schools large numbers of women are continuously employed upon the many different things to which the work is adapted. Curtains, doyleys, furniture-coverings, screens, and every variety of drapery are beautified by it. The designs submitted by the inexperienced in the art usually have the one great fault of being cumbersome, of too much being crowded into one space. In this particular the work of the Royal School surpasses all others. But few lines are made, and all these are effective. A bulrush to be pleasing to the eye does not require a mass of marsh-grass from which it shall spring; a hollyhock or a sunflower is more gratifying when it stands alone than if its roots were crushed by gooseberry-bushes and its stems strangled with garden-plants. American designers for crewel-work have as yet failed to appreciate this; and the society, in consequence, have not only had to revive a taste for the work itself, but have had the additional task of modulating designs, and of waging perpetual warfare against the practice of introducing into a single space, two feet by six, an unmeaning conglomeration of orange-trees and of grapevines, of thistles and of lilies.

The process itself is simple, and readily acquired, but six stitches being used. They are commonly known to any needle-woman, as the stem, satin, chain, button-hole, long-and-short, and French knot. The last is for forming stamens and pistils, the button-hole being used for the petals of flowers. Crewels are very different from worsted in being slightly twisted, and much resembling a carpet-thrum. They are never brilliant in colour, but keep to soft, deep tints, which so far have been unsuccessfully imitated in this country. The English crewels, however, can be washed with impunity, never fade, and are peculiarly rich in hue. Any material can be used to work them upon, though for heavy articles, as furniture and curtains, Russian sail-cloth is best.

As a distinct enterprise unknown to this country, and but little

from among the many long-observed legacies left by the Middle Ages) is first recognised about 1360, when the Embroiderers Com-



appreciated when first mentioned, the society expects to introduce the wonderful art of mediæval or ecclesiastical needlework. Of the marvels in handiwork which it frequently calls forth, of the enthusiasm which it demands, of the untiring patience which it requires, and of the nicety of manipulation which it must receive, no one is or can be sensible, unless the processes by which it is conducted are carefully examined and thoroughly understood. The specimen given in illustration, though but eight inches square, required three months of hard work at seven hours a day, and by a rapid worker too, for its completion. Each step is taken with the greatest care, as upon a single stitch the subtlest turn of expression in a miniature may depend. The various stages of the work can be easily enumerated. Linen, which must be of the

finest quality, is first very tightly stretched upon a frame. Upon this the silk or damask which is to receive the design is again stretched, and the edges sewed down. The design is next made upon the material by tracing-paper, or is sponged through perforated vellum. This done, the stitches are slowly inserted until gradually, week by week, the figure appears. When it is completed, the reverse of the work is thickly pasted over, to prevent the breaking of a single stitch, and the consequent ruin of the whole piece. Being removed from the frame, the work, stiff and heavy with gold and silk and rich damask, is found to be firm and hard like thick straw-board, and capable of being applied to any vestment or drapery as a decoration.

In this work, which is intended for sacred offices and most so-



Fig. 8.—Portière, Cabinet, etc.

lemn ceremonies, only the finest and purest materials are employed. When the article is one used at the altar, as the burse and chalice veil, still greater care is exercised, and the best alloyed gilt-thread is not thought precious enough, but only gold itself will do—gold twenty-three carats fine, and costing thirty-five dollars a spool. But did not Solomon make "the bowls, and the snuffers, and the basons, and the spoons, and the censers, of pure gold; and the hinges of gold for the doors of the inner house, the most holy?" English architects do not consider it beneath them to design for this work, and before their labour upon a church is completed we find such men as Mr. Street and Mr. Kemp making drawings for the decoration of stoles, and albs, and dalmatics and maniples. Sedding, of Bristol, had made a wide-spread reputation in this specialty. A private museum in London contains many fifteenth-century specimens, and

the Cathedral of Nôtre Dame, Paris, has a large collection of vestments so embroidered. It is principally made at East Grinstead, south of London, by the Sisters of Saint Margaret and the Community of St. John the Baptist, both of whom have auxiliary societies in this country. Effects are all obtained by the use of subdued colours, no sharp contrasts being attempted. The body material is most frequently of a dull olive-green, verging on the drab, or of deep crimson. These harmonise with any bright colour that may be introduced, and the olive gives a neutral ground for lighter shades of green. The satin stitch is employed, and for border purposes is sometimes ten inches in length, a loose, filose appearance being prevented by elaborate diapering. When medallions are in *appliqué*-work, the edges are sewed and neatly rounded with *filoselle*, it being much better for tacking down than



ordinary floss, which is in contrast slightly twisted, and possessed of a pronounced lustre that somewhat defeats any effort to bring the work into relief. Japanese, German, and Spanish silk are used, with but little preference. Dacca, however, is the looest. It is positively essential that the worker in this kind of embroidery should have perfectly smooth and dry hands, the texture of the materials employed being so frail that the slightest moisture will cause them hopeless injury.

Aside from other general features of this industry, ecclesiastical needlework is symbolical to the minutest particulars. Every line, every device, every colour, has a double meaning. The four circles with intersecting circumferences (Fig. 1) are types of the perfect *cosmos*. The ivy-vine is emblematic of endless life, the crimson ground of redeeming love. The wheat and tares are sometimes mingled together as symbols of the sinner and the saint, and, to make the dualism more complete, the wheat is made leaning towards and touching the inner circle of eternal life, while the tares are, with averted heads and broken stems, self-separated from all good. In colours the coincidences are still more varied. There is festal white for Eastertide, blue violet for mourning, pure blue indicative of celestial truth, and golden yellow for fruitfulness. Many others can be added, but the whole must close with sombre black-and-white, which is for the rest of the departed. Such careful regard for mere forms may be excessive; it may be raising unessential things to a plane of undue importance. It is to be excused on the plea that there is good in everything, however insignificant. That as John Bunyan felt self-reproach in seeing a barn-yard fowl, each time it drank, lift its head to heaven in apparent thankfulness, so lessons may be received from simple churchly signs. It is only in consonance with each act of the Supreme Being, who has so framed Nature that every twig and every clod is full of meaning, and "who may," as Dr. Mahan remarks, "intentionally have clothed the otherwise dry details of Time's progress with something appealing to the imagination, out of the same abounding goodness which furnishes springs in the desert or hangs the delicate and ethereal harebell upon the face of the bare rock."



Fig. 9.—Screen, Bracket, Tiles, etc.

With few exceptions the articles betray in marked manner their feminine authorship. There are more pretty than really beautiful things. A certain timidity and self-distrust, amounting almost to weakness, are apparent in much that is offered. Happy conceits and dashes of fancy are more common than laboriously-finished pieces. A teacup, clear, fragile, transparent, is more likely to be the subject of decoration than a broad and heavy panel. The vigour and force of masculine touch are strikingly absent, and the want is supplied by a wealth of violets and forget-me-nots. It is peculiarly interesting to mark the stamp of locality in the work. Bold and original design comes from Boston; Western wood-carvings exhibit strength and self-assertion; but the work of New York has the most delicate finish and graceful lines. The panel (Fig. 2) is from Boston, and is one of the few things to which the seal has been awarded. Its colouring and execution are unique and forcible. The other panel, in which the simple grace of Prospero's daughter is happily reached (Fig. 3), is from St. Louis, and may be classed with many carved brackets, pedestals, *étagères*, and *es-critoires*. The wall-cabinet (Fig. 4) is another excellent piece of Western work.

The Limoges-lace (Fig. 5) is of New York, and is a very carefully-worked specimen. It is much like old Venetian-point, and of great durability. Screens are readily disposed of. Attention should be called to those illustrated in Figs. 6 and 7. Both are mounted on ebony, and are peculiarly interesting. The fire-screen, also from Boston, immediately received the seal, and possesses some very fine points. The ground is in deep blue tint, and distinctly shows the rich, warm shades of the few vine-leaves that form the major portion of the design, and which serve to cast in positive relief the highly-coloured Greek figure that, as a tablet, is abruptly imposed. The sudden contrasts in both subject and treatment are the secret of its power. The other is chiefly interesting in showing how little artificial culture is necessary to artistic results, provided the artist



Fig. 10.—Screen, "Four o'clock" Table, etc.



have native taste. The lady who sends this screen can neither draw nor paint, but obtains her figures by pinning bunches of flowers, clusters of fruit, or groups of leaves, upon the wall, in some easy manner, and then, with her needle, directly reproducing them in silk or satin. This particular screen is singularly happy in the choice of bird's-egg-blue satin that shimmers with every fitful change of light. Etching on wood and silk is utilised in many ways. Doyleys, mats, bonbon-boxes, lamp-shades, and *menus* in all styles, besides a large collection of papeterie, are so decorated. A chess-table, one of the first articles to take the seal, deserves notice. In alternate squares, are very fine etchings, illustrating various fanciful ideas. All in some manner relate to the game, and are mostly *phantasien*, after the manner of Retsch. His main two works ornament the end-pieces of the table, which is oblong. A last word may be said with reference to Figs. 8, 9, 10, and 11, which illustrate a class of articles that has done more for the advancement of interior decoration than anything else that has of late years been made a part of our homes. There is far more

loveliness, far more companionable beauty in a gracefully-draped *portière*, or a cosy four-o'clock table, with its light and airy furniture, than in the somewhat chilling looks and cold lines of marble statuary. The warmth, the glow, the bright suggestiveness, of an open fireplace bordered by fantastic tiles is perceptibly subtle and seductive. Wall-brackets, grotesque bases, and similar dainty things, impress one as possessing natural, indefinable grace, while they become entitled to a double welcome by reason of their possible utility. This is more than true of screens, to which unbounded thanks are due. Now that they are so various in pattern and in purpose, they supply a long-felt deficiency. They quiet the glare of blazing lights, subdue harsh angles, shut out unsightly views, and, placed here and there about a room, serve to change its otherwise austere sameness into charming variety. In proof of this, the society finds that screens are more sought than any other large article—the style of design of that in Fig. 10 meeting with most favour, on account of the easy lines into which the grain and reeds naturally fall. Occasionally, large-foliage plants, such as the canna,



Fig. 11.—Plaques.

calladium, bigonia, and coleus, are used.—The society wishes to encourage drawing on wood and silk, but would prevent, if possible, any further efforts in simple drawing on paper, or painting in oil or water-colours, of which there is already an abundant supply. In fact, such contributions must possess very superior excellence to meet with a reception. The many mediocre sketches and studies to be-seen in the room, have for this reason been accepted only as designs for needlework.

Genuine criticism is provided at nominal sums by means of portfolio clubs. These consist of a dozen or more amateur artists, who, organising under a president of their own selection, regularly illustrate, at fortnightly intervals, a subject previously chosen. When finished the dozen drawings are put in a portfolio, addressed to the society, where, on being received, they are passed into the hands of the master of criticism, who endorses on the back of each sketch his opinion, and returns them in the portfolio to the president of the club. The members in turn have an opportunity of studying the twelve pieces and to reap the benefit of the criticism

pronounced upon each. When they have been seen by every member, each has his drawing finally returned. This all involves only a slight expense for expressage and postage, at the most not more than ten cents a week for each member.

With such success has the society prospered. Its projectors, though ladies entirely disinterested, have managed its affairs with masterly skill and judgment. In but a year's existence it can be said to be permanently established in this city, and it already has flourishing branches in every State from Maine to Florida, and valuable auxiliaries in seventeen different cities. Its schools in design, pottery decoration, embroidery, and colouring, are well filled, and the best critical ability and the first artists look carefully to its interests.

At the time of its inception it was determined to give the society a three years' trial. It is difficult to think of failure now. Still it must not be imagined that the present position has been reached without real and earnest work, attended with much that has been perplexing and discouraging. The stamp of perpetuity









SIR D. WILKIE, P.A. PINXT

W. GREATBACH, SCULPT

# THE RABBIT ON THE WALL.

FROM THE PICTURE IN THE POSSESSION OF SIR W. G. ARMSTRONG



seems already set upon its front, for women who have had the wisdom to plan and the perseverance to carry on thus far so beneficent a project are not the ones to falter—surely not the ones to fail. They have responded to the awakening love of the beautiful seen throughout the nation, which is fast acquiring the taste and grace, in addition to the “cornfields green and sunny vines,” of that pleasant land of France. To sum all,

a lady is, in fancy-work, no longer restricted to making innumerable cushions—cushions which have been huge stumbling-blocks in the pathway of home-born Art, and which have been made in every shape and for every purpose, until, seen around, above, and beneath us, they have at last become a sort of ornamental nightmare.

ARTHUR B. TURNURE.

## OUR STEEL ENGRAVINGS.

### ATTACK AND DEFENCE.

(Frontispiece.)

J. C. HORSLEY, R.A., Painter. LUMB STOCKS, R.A., Engraver.



LOOKING to the subjects of some of Mr. Horsley's pictures, one may consider he has become fairly entitled to be called *par excellence* the painter of merry youthfulness: he is skilful in representing scenes of *galanterie* and *coquetterie*, more or less after the kind of that we have engraved.

The building in a state of siege is assumed to be a part of that noble old baronial mansion, Haddon Hall, in a room of which several pretty girls vigorously defend themselves from the assault of some merry cavaliers, who have borrowed one of the gardener's ladders and are using it for the purpose of escalading the fortress. The brave fellow forming the “forlorn hope” has already suffered damage in the impertinent attack, for one of the ladies has, with her fan, knocked his plumed cap off his head, and is making strenuous efforts to repel the enemy by harmless blows with the extemporised weapon, while another lady at the central window pours down a terrible fire of bouquets upon the daring assailants, who, with the besieged, are dressed in the costumes of the time of Charles II. At the third window is another girl, apparently an unconcerned spectator of the conflict, as she watches it while holding in her arms a pet King Charles's spaniel; and behind the lady in the centre is an attendant, as we judge by her attire, supplying the garrison with ammunition from a basket of flowers.

Towards the base of the composition is the old gardener, in league with the besieging army. He has just left off his work to aid in the attack; his clipping-shears are under his arm, and his bag in front holds the hammer, nails, and shreds he has been using for the wall-trees. He grasps the scaling-ladder firmly, and doubtless expects a suitable honorarium when the siege is raised or the fortress surrenders. The last will assuredly be the result; at least one would be inclined, looking at the comparative strength, condition, and circumstances of the combatants, thus to prophesy. From an opening in the wall below an old woman looks out in dismay on the strange encounter, probably anticipating that it will afford her work of some kind or other, either before or after peace is concluded. The din of battle too has fluttered the dovescots about Haddon Hall, whose winged tenants, flying in all directions, add greatly to the interest of a picture as original in subject as it is cleverly, elegantly, and impressively put on the canvas. The picture is in possession of Charles T. Lucas, Esq., of Sussex, England, who may be congratulated upon possessing so attractive a work.

### THE EAGLE'S NEST.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

Sir E. LANDSEER, R.A., Painter.

A. WILLMORE, Engraver.

THE eagle is said to build its eyry in the loftiest and most inaccessible spots which even an eagle can find: certainly there seems but little probability that the home Landseer has assigned to the

“royal birds” will be disturbed by the intrusion of any human being, for it is a region of solitude and desolation; yet, apparently, not of the greatest altitude, judging from the range of distant mountain-land, where a stream of water rushes down a narrow channel of rock to feed the small lake in the foreground of the picture. Through the interstices of rock on the right water is dripping down, adding its silvery and sparkling contribution to the same basin of reception. Seated on a projecting ledge of the hard granite is the female eagle, watching with open beak the return of its mate from some marauding expedition, and ready to relieve it of any food he may have met with, that she may bestow a portion at least on the pair of eaglets which, among the sticks that form what can only by courtesy be called a nest, are, on the lookout for whatever good things their parent may have been able to procure for them. Evidence of former feasts lies around in the shape of whitened bones, and what seems to be the skeleton of a hare or rabbit.

The picture may be accepted as a study of rocky mountain, grand in its varied forms, and almost terrible in its utter gloominess. The only tenants of the solitude, “ravening birds of prey,” certainly give something of life to it, but it is life of a kind that is associated with darkness and death.

The painter exhibited this picture at the British Institution in 1834. Whether its late owner, Mr. Sheepshanks, purchased it at that time or on some subsequent occasion we do not know; it, however, came into his possession, and is among the works he presented to the English nation.

### THE RABBIT ON THE WALL.

Sir D. WILKIE, R.A., Painter.

W. GREATBACH, Engraver.

THIS picture will always maintain the high rank critics and collectors have assigned to it among the pictures of the artist for quiet genuine humour and pleasant expression; while for technical qualities of Art it has rarely been excelled even by the best masters of the Dutch *genre* school.

The day's work over, a young rustic amuses himself and others by so placing his fingers as to produce a shadow like that of a rabbit, and very earnest he seems in “setting his model,” keeping his eyes steadfastly fixed on the wall to ascertain how the little animal “comes out;” this it does most satisfactorily to the juvenile spectators, who, one and all, are evidently delighted with the exhibition, and even the mother looks amused, though perhaps more at seeing the enjoyment of the bairns than for any special interest she may feel in the performance itself. All the accessories of the picture are painted with evident truth; the room appears to be that ordinarily used as the kitchen of the cottage, whose tenant is doubtless in comfortable circumstances, probably a bailiff or game-keeper, for there is a fishing-rod attached to the beams of the ceiling and a couple of wild-ducks hang near the plate-rack on the wall; a pony or donkey may be assumed to form part of the establishment, for a bridle, blinkers, &c., are visible.



## THE ART OF DRESSING AND OF BEING DRESSED.\*

By PERCY FITZGERALD, M.A., F.S.A.

## FLOUNCES, BOWS, AND ORNAMENTS.



HERE is a curious likeness between the abuses of decoration in female attire and the accepted fictions of architecture and furniture. In the case of the two latter it has become the practice to imitate, by way of ornament, the appearance of the various constructed portions. Thus knobs and rosettes, which were originally merely the extremities of pieces of wood jointed together, are often glued on for effect, though the jointing has nothing to do with them; so with the scrollwork on large gilt looking-glasses. These were originally simply the carvings of the various portions of the frame. But it was found that a carved frame was a much more costly and troublesome affair than a frame *with carvings*; so it has become the fashion to fix on with needles and nails a number of those unmeaning curves and shells. The dress-makers have not been behindhand with their flounces and furbelows. A fashionable lady of means would wear several skirts over each other, one a little shorter than the other; hence the original idea of flounces, which are the edges of the longer skirt projecting under those of the shorter one. The result was a richness as well as a contrast, for as there was "no deception," the number of these skirts showed that the dress was handsome and had cost much, to say nothing of the effect from what might be called the "layers" of material. But now entered into competition those meaner minds who wished to produce the same effect at a cheap cost; and hence it was thought that by sewing on strips of material equal in width to the margin of each skirt, an equally good result would be produced. But it was forgotten to take account of another element, viz., the effect of a number of skirts; whereas here is now contrived a single skirt, overburdened with a number of rims sticking out at various angles, presenting an extraordinary mechanical arrangement. Thus are our fair ones "hooped round" as a cooper would hoop his casks. It is when we think of the true principle of a dress laid down as above, a drapery flowing down from the shoulders to the ground and confined at the waist, that we see how incongruous and unmeaning are these rings which cut the lower part of the figure, as it were, into slices, and diminish the height. Very different and artistic are the flowing natural lines into which the drapery falls, and which drop parallel to the direction of the figure. This mode of decoration, too, is quite opposed to the treatment of objects of corresponding shape. A bell, for instance, or some object that is bell-shaped, has its ornamentation on the upper portion, as being the most substantial, and is less adorned at the edges, where it grows thinner.

On the other hand, one might favour the sort of heavy flounce, or frilling, that sets off the lower edge of the "costume" skirt now in favour, and without infringing on the principles now laid down. For as this skirt is made with the rational aim of covering the lower limbs, and not of covering a metal cage which it is the function of the limbs to carry about, the border gives the idea of supplying strength to the edges, by the motion of the feet this loose material undergoing a good deal of wear and tear, "flappings," &c., besides being touched by the heel and instep. Here also is conveyed the philosophy of the "border" to a handkerchief or a shawl, and which people, no doubt, accept merely as a suitable ornament, without reflecting that the edge of a material requires strengthening, as being liable to rough contacts.

This system of decorations that have no purpose is carried out all over the female dress, with the result of suggesting poverty,

instead of richness of detail. All these bows, furbelows, and trimmings, were originally the finish of some function of the dress, and thus represented to others details seen or unseen. The ornament, and the details that belonged to it, supplied a certain elaboration. Thus a row of bows down the chest was originally the termination of strings which tied the dress on. But now rows of buttons are sown on, though they button nothing; braid is fixed on here, there, and everywhere, though its real function is to strengthen weak places. The difference between the false and the simulated richness can be best shown by the instance of the cuff. The legitimate cuff is the extremity of the sleeve turned over, so that the sleeve can be shortened or lengthened at will, and it was kept in its place by being buttoned. There was thus a double thickness of material. Now the outline of the cuff is simulated by braid and button that have nothing to fasten. The deception is only revealed by there being no double thickness of the material; but poverty is conveyed instead of richness from there being what Johnson might have called "the elaboration of pretence," without anything to support. So we see the outline of a skirt, or "basque," marked out by two lines of frilling, starting from the waist, stretching round towards the back. Instead of the richness produced by one skirt over the other, there is actually an air of "skimpiness" and saving produced, as the frilling becomes an excrescence without function or meaning, and the material to which it is attached is doubly burdened, having its own legitimate frilling to support besides this "counterfeit presentment" of a skirt.

It would be an interesting inquiry to trace the hidden meaning of this craze for ornaments that have no purpose. Why, it might be asked, not have bows that are real strings tied in bows?—real cuffs?—buttons that button? No imitation or simulation in dress gives the effect of the original. The contrivances for securing the dress—hooks and eyes, buttons, catches, and pins—are all in the nature of makeshifts, and from their very precariousness seem to protest in a practical way against their being used in such a fashion. The mechanical principle of a button and buttonhole is utterly false, and would not be tolerated in any other department, for the leverage is all working against a fulcrum formed of thread, which must give way. There is something so mean and mechanical in a row of hooks and eyes that care is always taken to hide them jealously from view, besides being comparatively inefficient, as occasional burstings and explosions testify. Pins are equally feeble. What, then, it will be said, do these objections point to, since no substitute is offered? To this: that there is something wrong in the system of dress which requires such aids; and that a dress, independent of such contrivances, would be not only more practical but far more artistic. This may cause a smile, but it must be recollected that within living memory artistic dress was almost independent of such aids; and if such mechanical leverage must be called in it should be on a principle independent of all risk of tear and breakage. If it be asked, Where is this principle or means to be found? we have only to point to the old shawl pin, which holds "like a rock," and yet cannot injure the fabric, or to the old buckle for the belt (now-a-days we have seen belts *pinned on*), and which was a handsome looking object.

Every one will have noticed the peculiar effect of a frill round the neck, imparting a sort of graceful, "cozy" air, that is eminently attractive. It has become almost identified with the Princess of Wales, whose grace and beauty it specially sets off, as indeed it sets off nearly every one who adopts it. Its advantages are founded on pure æsthetic and rational grounds. According to the inexorable rule of the dressmaker, which insists on the dress being in departments, as body, skirt, &c., the

\* Continued from page 25.



former is terminated at the neck in a sort of ring, the line being at right angles with the line of the neck, and, as it were, a species of decollation, thus, besides giving an air of shortness, forming an artificial division. Naturally there is, and should be, no such division, the unbroken lines of the neck flowing on from the shoulders and chest. The secret of the charm of the frill is, that it follows this line, the "pipes" being in a line with that of the neck; and if it be open in front it lends still further the notion of grace and sinuous length.

Again, a starched linen collar, besides bisecting the neck, has something harsh in it, which habit perhaps prevents us noticing. It is a circular white ring or bar between the face and the material of the dress. The theory of the collar is, of course, that it is the termination of a linen under-garment, turned over on the neck, so as to avoid being a mere edge. To be really graceful, it should be broad and fall in folds, as we see in the Vandyke or Venetian pictures. The folds supply bends and shadows, and where the material is very fine the dark material below is seen through, as may be noted in portraits of the Dutch burgo-masters. Hence the fine warm tones of the flesh are properly contrasted. But now see to what mechanical arrangements we have come. The collar is detached, and secured on by a system of buttons; as from its small size it would soon become a mere rag or string, it is starched into a metallic-like smoothness, which prevents its falling into folds. There is no doubt that this is fatal to the effect of many a complexion, as well as to the tones of the neck, which are robbed of all mellowness and brilliancy from contrast. Many an average face would have at least the charm of softness, and would certainly lose a tendency to "platter" shape, by being carried on, as it were, into the neck, now enclosed by this starch fence, sadly to its prejudice. I would reform the prim and trim collar which neat-minded and neat-handed ladies affect, and have the neck open in front, as we see in the portrait-photographs of Lady Dudley. This is, of course, only the principle. It is for those of the guild to carry it out, subject to conditions of convenience, and what is in each case more becoming.

#### THE MAN'S DRESS.

It is conceded that gentlemen's dress has no claim to merit of any kind. The frock-coat, the "dress," or evening-coat, the trousers, the waistcoat, all are unmeaning and savage. These garments, in cut or size, have no reference to warmth or beauty, or indeed to any known object. How difficult, for instance, it would be to describe a frock-coat, or explain the purpose for which it has been made to assume its peculiar shape! It is virtually an oblong bit of cloth hung by the two arm-holes. The excessive meagreness and "skimpiness" of the skirt is made even more remarkable by the thinness of the material. When buttoned close to the figure, it becomes, if well cut according to the tailor's view, a sort of oblong tube or stove-pipe. In fact, *the tube* is the note of the Victorian era in men's dress, as the same idea is carried out in the hat, trousers, and sleeves. As already hinted, the principle of the gown is the principle that should govern the construction of a man's coat. But let us advance step by step.

As fine cloth is the material, any arrangement that displays it in flat surfaces and not in folds is a wrong one. As a man requires the use of his arms more than a woman does, his sleeves are made so as not to interfere with the freest movement, and they should be narrow at the wrist; but there is nothing to prevent a free use of the material, in the shape of folds, in the upper part. But, in truth, the model coat was that in use in the days of *The School for Scandal*, when there was a handsome amount of material used, when the waist was shown and duly marked, the coat being cut in, then spreading out and starting from the hips, down in the full fold as of a skirt. In the present "frock," perhaps the most absurd portion is the unmeaning collar, continued into the lapelle in front. In these old coats the collar was not "buckramed" as it is now, and as indeed is the whole coat, but lay in easy folds, and terminated with the neck. In front it was so cut that, when unbuttoned, it lay in to the chest, not after the ambiguous attitude which the unbuttoned

frock-coat now assumes. The collar and lapelles are too heavy for the skimpy material below, while the lapelle is so cut that it will not carry out its function of being buttoned across. The small collar of the old coats was a graceful ornament. It seemed to balance the fulness below: even the heavy cuffs of the sleeves were not without effect, for the edge of the sleeve should be of extra thickness to meet the additional liability to injury from its coming in contact with other objects. The walking-coat with the short cape on the shoulders was also effective. Nowadays such an addition to a frock-coat would be grotesque; but it must be taken in connection with the mode then in use for the lower limbs—boots and knee-breeches. The shapelessness and thickness produced by trousers would make the addition at the shoulder more clumsy. In fact, though coat and waistcoat may pass, and might be improved with something more suitable, yet one despairs of the trousers. Nothing can be done in the way of reform so long as that objectionable form of garment is retained. Their very shape when taken off has something grotesque. In all statues and pictures the form of the legs and their relation to each other, the muscles, the lines, the varied thickness and thinness, have something exquisitely graceful. The act of walking, that is, of projecting the body alternately forward, would be in itself most ungraceful were each prop straight and of the same thickness all down; but by the shifting of the muscles, owing to each motion, there is a perpetual change, which becomes motion, as it were, within motion. This movement abolishes the idea of a fixed outline, and therefore suggests flexibility instead of stiffness. By the trousers, or casing, of equal thickness all the way to the ground, we restore the idea of stiffness and inflexibility; we make the leg appear too thick for the weight carried, and destroy that elegant tapering which distributes and economizes strength. It is evident, therefore, that something of the pattern of stockings and knee-breeches is your true nether attire.

But there is another view. By the present system, a number of bars, like those in the columns of "Bradshaw," are drawn across the figure, thus stunting it,—the ends of the trousers, those of the coat, waistcoat, hat, and the straight bow of the collar. This tends to make the figure squat and square. On the other hand, the old dress of the last century gave an effect of airiness and roundness; there were no angles and corners to limit the eye; everything was sinuous and curved. The flowing wig and collar, flowing skirt, wavy legs; the figure stood like a flower in a field.

But what shall be said of the dress or evening suit of our day—the amazing swallow-tail and expanse of shirt being the chief elements? A jacket, with an apron behind, might be the analysis of the garment. Each department is as "skimpy" as it can well be made. The folds into which black cloth would fall are as effective as those of any other material, and it would be light and cool under such conditions, were the buckram and lining removed. The "tail" evidently is the remnant of the original day-coat, the skirt being turned back and buttoned behind; it then seemed less cumbersome to cut away the turned-back portion altogether. It may be doubted whether black cloth be at all suited as a material for evening dress, and perhaps a more abundant use of the material than now obtains would have a heavy effect. Rich silks and subdued colours are more suitable. Any one who has seen Mr. Irving dance his minuet in the *Belle's Stratagem*, will have seen a matchless evening-dress. Then for the shirt front. The idea of a great triangle of glaring and glazed white, ruled off mathematically and let into the front of the figure, seems ridiculous and unaccountable. We are accustomed to it, and do not note how the violent contrast of the black and white affects the tone of the face. As we have shown, starching is unsuited to linen; and is, indeed, the idea of enamelling the stuff and making it metallic, as it were. This glare of white darkens and muddies the skin. Even the shadows and recesses made by folds would give a relief, and within living memory "the frill" was displayed at dinners and parties of high state. "Fine linen" is a delicate and beautiful fabric, and it is conceivable that there would be many ways of displaying it without thickening it with a stiff paste. How absurd,



too, when we come to think of it seriously, are the sacred *two buttons* affixed on the spine, emphasizing as it were the small of the back! These things are purposeless; they button nothing. They were, of course, originally intended to secure the skirt when turned back; but, as will be seen in the old coats, their place was much lower, and more apart from each other on the hips. It is a pity that the cloak should have gone out; it was a dignified as well as a comfortable garment, and its folds were truly classical. One of the most beautiful and justly-proportioned dresses is that of a Catholic bishop, with its graceful cape on the shoulders, and flowing *soutane*, which suits every one, of whatever height or age. It is curious to think that no one looks picturesque or anything beyond prosaic in the prevailing dress. On the other hand we find that anything in the shape of a uniform, be it that of soldier, railway-guard, or policeman, is more or less "set off." In the ranks of the army there is a large amount of ugly men, who would look their worst in their ordinary clothes, yet who, in uniform, acquire a certain dignity. The reason is that, in this dress, the figure and its movements

are allowed to assert themselves. Were the uniform well-devised this would be still more conspicuous. The dress of an officer in the Guards, with the top-heavy bearskin and skimpy tunic, the "single breast," with the row of enormous buttons, is quite a false principle. The true uniform should be a coat, double-breasted, with skirts down to the knee, to be looped back when necessary. The trousers, it is admitted, are quite unsuited for marching; yet, instead of abolishing this form of garment, there is a series of trifling makeshifts—a shoe and a short gaiter, with the trousers tucked in, after some extraordinary fashion. The Prussian great-coat, on the other hand, is durable and full of "expression." The unmeaning stripes of tape and imitations of lapelles and buttons which cover the soldier's coat should be got rid of.

The most correctly dressed people are the children, the little girls notably, simply because good sense and a wish to be saved from trouble here obtain. A little girl, with her long thick stockings and short petticoats, hat, cloak, and hood, all devised to be useful, is always effective.

## THE FORESHADOWINGS OF THE SALON.



HE artists are now vigorously engaged in preparing their contributions for the exhibitions of the coming spring. Of the two, I think that the *Salon* will be the most favoured. The painters shrink from coming into competition with the mass of other attractions that will be presented in the vast building on the Champ de Mars.

The question relative to the painting of the 'Apotheosis of M. Thiers' has not yet been definitely settled. As has already been reported, MM. Vibert and Detaille had agreed to treat the subject *en collaboration*, whereupon M. Meissonier declared that he and he alone was entitled to paint that picture; that he had taken a sketch of the dead statesman with a view to the painting of the Apotheosis, and that the subject belonged to him by right. Thereupon M. Detaille, who is the favourite pupil and personal friend of M. Meissonier, abandoned the subject altogether; but not so M. Vibert. Having adopted the idea, he means to carry it out. His work, which has been scarcely begun as yet, represents the dead body of M. Thiers lying upon a couch, with France lamenting at the head, and the Muse of History at the foot. A dim and as yet barely suggested mass of figures in the background recall the principal events in his career, and the leading personages in his different histories. This picture, which is but scarcely commenced, will differ widely from anything that M. Vibert has as yet undertaken. It is of gigantic dimensions, the principal figures being of life-size; and how such a theme, treated on such a scale, will suit his dainty and epigrammatic pencil remains to be proved. Allegorical pictures are usually artistic mistakes. More force and pathos would have hung around a simple representation of the dead statesman as he lay at rest than can be infused into this laboured and gigantic work.

M. Meissonier, on the contrary, notwithstanding his indignant reclamation of the subject, is not engaged in painting the 'Apotheosis of M. Thiers.' He is at present at work on a picture which he intends as a companion to his 'Battle of Friedland;' wherein the charge of the cuirassiers, sweeping across the foreground, all movement, fire, and wild enthusiasm, formed the principal feature. In this new work he has again painted the cuirassiers of the Empire, but this time drawn up in line, immovable, and awaiting the order for action. It is early morning, and the pale gleams of dawn light up those set, heroic countenances, those resolute and unswerving forms. There is something in this moment of impressive inaction, this pause before the rush and whirl and carnage of the battle, that is singularly striking, and that lends itself better to forcible representation than did the fiery sweep of the horsemen in the earlier picture. It is needless to speak of the minute accuracy of the costumes, or the wonderful power wherewith the horses are delineated. To say that the picture is by Meissonier is

simply to state that on such points it has approached as near to perfection as modern Art can hope to come.

The studio of Jules Lefebvre is at this moment an interesting spot to visit, his great work for the coming spring being now so far advanced that a full idea of its merits can be obtained, though it is still far from being finished. Never has that essentially chaste and poetic talent been happier in its choice of a subject. The picture, which is of very large dimensions, all the figures being of life-size, represents Diana and her nymphs surprised by Actæon at their bath. The theme is one that has been often treated, but never with more force, delicacy, and poetic grace, than now. The stream in which the fair bathers were disporting themselves flows from a cavern in a rock which rises at one side. Erect in the midst of the terrified group, in front of the rock, stands the angry goddess, with a graceful gesture of alarmed modesty concealing her bust with both hands. Her head, turned over her shoulder, presents her exquisite profile to the spectator, while from beneath her bent brow she casts a glance of indignation on the unseen Actæon. There is no terror in her expression, or in her gesture, but her eyes wear the fatal look of an outraged goddess, who knows that she has the power as well as the will to punish this rash intruder on her privacy. Nothing can be imagined more beautiful than the full-length figure of Diana, relieved against the cool greys and dusky shadows of the rocky background. She is, indeed, a daughter of the gods, "divinely tall and most divinely fair." She does not possess the full outlines and voluptuous proportions of a Venus—she is essentially the virgin goddess, clothed in eternal youth, with all of girlhood's slender grace about her. Perhaps in these respects she is less the Diana of the Romans than of the Greeks, less the "huntress fair and free" than the celestial Artemis. Her startled nymphs, all lovely young creatures in the first blush of girlhood, are clustered around her in affright. One of extreme youthfulness, a child almost in aspect, cowers behind her to conceal herself. Another, with red-gold hair, kneels at her feet, a fold of vivid purple drapery trailing across her form. To the left of the spectator two of the attendant nymphs, springing from the pool, are in the act of hurrying towards their mistress to cover her with the folds of a yellow mantle that they bear, unheeding their own exposed condition in their desire to shelter her divine form from a profaning glance. This secondary group is very beautiful. One of the nymphs, who stands mid-leg deep in the stream, has her head turned away; she is a brunette, and the warm rosi-ness of her flesh shows with exquisite effect through a loose tunic of pale, transparent grey. The other is a blonde; her head, with its masses of golden hair, is as yet unfinished, and the paler rose-tints of her undraped form contrast wonderfully with the richer colouring of her companion. Her beautiful *torso* is well-nigh completed, and nothing can be imagined more charming than her



rounded, dimpled shoulders, over which the light glides with a lingering caress. The wooded landscape in the background and many details of the hair, drapery, &c., remain unfinished, in some points being barely indicated. This is particularly the case with the figure of a young girl standing in the water to the extreme left of the spectator, and a few bold chalk outlines in one corner alone indicate the spot that is to be occupied by a group of dogs. A dead stag, lying in the shelter of the cavern, is a boldly and effectively treated bit of still-life. It is probable that this noble work of Art, the *chef-d'œuvre* of its gifted painter, will be purchased by the French Government for the gallery of the Luxembourg, but efforts are also being made to secure it for the United States. A good line-engraving from it could not fail to be popular. In it is revealed in the highest degree the exquisite delicacy of Lefebvre's pencil. Notwithstanding the total nudity of the personages, an atmosphere of exalted purity envelopes them as with a veil. It is a picture on which youthful innocence can gaze, only to see itself reflected therein as in a mirror.

Hector Leroux, whose poetic and ethereal talent reminds one so greatly of that of the lamented Hamon, though he is in no sense a copyist of that master, is employed upon a picture for the *Salon* of next year, the subject of which is at once novel, striking, and perfectly fitted to the peculiarities of his pencil, which delights in the antique. He has chosen to represent the fall of the miraculous image of Minerva from heaven. The scene occurs upon the summit of a hill near Athens. In the background lies the city beyond the shining waters of the gulf, a view painted from Nature with great accuracy of detail. In the foreground the miraculous image, the gift of the gods, upborne by a floating cloud, is descending to the ground. It is of colossal size, and stands revealed in dusky magnitude against the pale gold of the sky. In front of a group of pines towards the centre of the picture are three young girls, the sole witnesses of the miracle. One stands in wild amazement with uplifted arms, another hides her face in terror, a third crouches on the ground. As originally designed, the canvas was crowded with figures in various attitudes of adoration or of dismay. "But," said M. Leroux, "on mature consideration, it seemed to me best that this ancient miracle, like more modern ones, should have but few witnesses, therefore I laid my first canvas aside and reproduced the whole scene anew." Yet the sketches and studies alone for the discarded picture filled a large portfolio.

One of the most charming of M. Leroux's completed pictures goes to New York, having just been purchased by Mr. Wilhelm Schaus. It represents a sick girl brought to the temple of Hygeia to pray for recovery. Supported in the arms of her mother and sister, the invalid stands with drooping head before the shrine of the goddess, whose image, in white marble, is placed in the niche of a wall in the open air. Evidently the olden worship is passing away. Weeds spring from the crevices of the wall, the grass grows thick at its base, and the image of the goddess is cracked and defaced. Yet these sad devotees, clinging to their ancient faith, have brought their woes and their supplications to this neglected shrine.

Very sweet and tender of thought is another small picture in the same style, representing a young wife, who is shortly to become a mother, offering her prayers at the feet of Juno Lucina. The colossal image of bronze, aloft on its niche of brickwork, and gazing outward with great, impassive eyes, contrasts finely with the delicate, girlish form of the youthful supplicant who kisses the feet of the

goddess as she prays. In the shadow of the background stands waiting an elderly woman, evidently the mother of the young wife. The effect of colour in the slender, white-draped form, relieved against the red brickwork of the shrine, is very delicate and charming. As to the drawing, as is usual with M. Leroux, it is beyond all praise. He has also just completed a small-sized painting, representing Lesbia lamenting over her dead sponsor; but neither subject nor personage is wholly suited to the chaste grace of his pencil, though certain portions of the work are admirable in execution. More congenial in subject was a very touching but unfinished work representing a poor wayfarer prostrate before the shrine of the unknown God. Clad in dusky robes, her little bundle lying beside her, with weariness and poverty visible in face and form, she bends in prayer before the lonely wayside temple, the unknown divinity that she addresses her only help and her only friend. Something in the silent solitude of the landscape in the background, in the deserted shrine, in the dark, sad figure before it, gives one an impression of vague and tender pathos.

To leave the studio of M. Leroux for that of M. Castiglione is to pass from dreams to waking. The talent of Leroux is essentially idealistic. Some of his conceptions are as exquisitely ethereal as are the images of a dream. The life and the mythology of ancient Greece and Rome absorb his pencil and his thoughts. His brain-children are dream-children; they come from the past; they are born of the mythical atmosphere that envelopes the regions of antiquity. It is for this reason that his works never show at their best in the *Salon*. Surrounded by the glow and glare of droning or inexperienced colourists, half of their aerial charm is lost. As the moon seen by daylight shines but a disc of pallid silver, so too is their delicate grace dimmed and half destroyed. To see them aright they must be seen in a studio or upon the wall of some appreciative possessor. But, with Castiglione, the case is different. The full light of the *Salon* suits the richness of his colouring, and the firm decision of his *savoir-faire*. His picture for the *Salon* of next spring, the 'Othello telling his Story to Desdemona,' is but yet scarcely commenced, the painstaking and conscientious artist having changed and effaced the principal personages so often. I will return to it later, only premising that it promises to be a work of unusual vigour and merit. Among his recently-completed works I would cite a single figure of a man-at-arms, waiting in an ante-chamber, his steel-plate armour with its silvery reflections and the pale-crimson velvet of his trunks being most wonderfully rendered, with a finish and vigour of effect that would do honour to Meissonier himself. Then there was a small picture of a fair-faced girl in satin draperies, sitting on a marble bench in a woodland scene, a letter in her hand, from the perusal of which she looks abroad with pouting lips, and eyes ready to brim over with sudden tears; 'First at the Rendezvous' is the name of this charming little work. For the 'Othello' M. Salvini has given the artist some valuable suggestions, particularly as regards the pose of the figure and the movement of the arms. Yet there is nothing theatrical about the personage as represented by M. Castiglione, nor has the artist fallen into the Germanic error of portraying him as a negro. He is a Moor, a gallant though dusky-complexioned warrior, with such nobility of carriage and attractions of form and feature as would justify the passion of the fair Desdemona. The lady herself as yet exists in the picture merely as a shadowy outline. Once she was nearly completed, but the artist was dissatisfied, and so she vanished, to reappear later in added loveliness.

LUCY H. HOOPER.

## THE GOUPIL GALLERY.

THE collection of important and representative pictures recently imported by Messrs. Knoedler, and now on exhibition at the Goupil Gallery, is one of the most interesting that has been for a long time offered to public view, and embraces a diversity of works eminently characteristic of the various modern schools.

That figure-painting is a higher walk of Art than landscape-painting is believed by many persons, but whether the practical adhe-

rents of the former at the present day by any means exhaust, or even adequately comprehend, its possibilities, is open to grave question when we look from works by Diaz, Corot, Daubigny, Dupré, and others, to those by Boldini, Palmaroli, Alvarez, Delort, and their *confrères*.

It is for this reason that the examples of landscape Art in the collection under notice deserve the first place. They are the work



of men who feel the depth, mystery, and tenderness of Nature according to their different mental idiosyncrasies, who endeavour to reproduce their feeling, and who desire to do earnest work that shall live, instead of aiming simply to please Sybarites and the *beau monde*. To measure pictures by the standard which their authors recognise is, however, the main concern of criticism rather than to draw fine distinctions between Art which is high and that which is popular, and even a glance at the Goupil collection will suffice to show that its component works are representative. To take up the names of the artists as they are given in the printed circular, the first that occurs is that of Adolf Schreyer, whose masterly treatment of wild Arab scenes, savage desert-guerillas, and spirited horses, is so well known. An example of this class of subject is called 'Arabs in Retreat,' and exhibits all Schreyer's salient merits. The landscape under the grey sky, with its jagged, barren, scrub growth and battle *débris*, the Arabs, fierce of face and mien and full of action, and the fiery horses, are all painted with that vigour and nerve to which in his special walk none but this painter can attain. The picture is vivid and full of desert breath, without being either scenic or *ad captandum*. Two smaller and simpler examples are no less noteworthy in breadth of handling, fine drawing, and quality of texture.

'*Le Déjeuner après Mariage*,' by Delort, is a *Salon* picture, crowded with figures in various modern costumes. They are skilfully drawn and grouped, and well painted; the surroundings are harmonious, the lawn is of green, velvety sward, flecked here and there with large fallen leaves, but the work has no deep meaning, and little artistic *raison d'être*. Like the specimens of Firmin-Girard and others, it exemplifies high technical skill brought to bear on conventional and insignificant subjects.

We turn to the 'Forest of Fontainebleau in Autumn,' by Diaz, so full of Nature's rich, mellow warmth, so vigorous and pure, with its deep browns of tree-trunk and leafage suffused and instinct with generous sunlight; to Corot's 'Early Morning,' with its mystery of aerial suggestion and indication of form in cool undertones of awakening dawn; and to Dupré's 'Noonday,' that by a veritable *tour de force* brings us face to face with living light. These are the men who feel Nature's passion and pulse, and who concentrate her divers phases and moods on canvases that must live because they are true to her heart.

The Spanish-Roman school, as it is called, is well represented. Boldini is always piquant, and his 'Conversation in the Garden' has all his *chic* and dash, all his disregard of conventional canon

and all his sparkle, which perhaps it would be severe to call meretricious. Charming, bright, and fresh it is, but not mellow, not convergent, and, above all, in no sense intellectual. Turn to Palmaroli's 'Hide and Seek.' The background is the old Spanish Alhambra, with its pillars and arches, its frescoes and profusion of ornament, and very beautifully is it rendered. The figures—the bewitching ladies especially—are exquisite in modelling and flesh-tint, the costumes (of the time of Goya) are lovely in sheen, texture, and delicate shades of colour. Butterfly-life is portrayed here in all its charm, and the picture is a Sybarite's banquet, "where no crude surfeit reigns."

Different, again, is 'The Cardinal's Birthday,' by Alvarez. It is marked by gorgeous positive colour, elaborate reproductions of costumes, chiefly clerical, and general magnificence of effect, but the same atmosphere of triviality pervades it without the voluptuous charm of Palmaroli.

In 'Discussing the War News' Jimenez affords us a further example of admirable *technique* and skilful grouping. Costume has been faithfully studied, facial expression conscientiously rendered, all the animation and movement of the scene well conveyed, as the inhabitants of Seville congregate in their market-place to interchange opinions at the period of Napoleon's dethronement of the Spanish Bourbons. Yet the picture instinctively suggests a masquerade. Leaving this school, we find an Oswald Achenbach, masterly and free in its delineation of the busy Neapolitan market-scene, a marine by P. I. Clays, excellent in its depth of quiet Scheldt-water and rich, broadly-handled fishing-boat with weather-beaten sails.

The example of Gérôme, '*Devant la Porte*,' is a finished and clear study of Arab horses waiting with their groom, but beyond being sweet and harmonious in tone is in no sense remarkable.

There is also a pleasing example of Meyer von Bremen; a powerful Munkacsy; a cool river-scene, with sedge-growths and a grey, sweet sky, by Charles Daubigny; one of Robie's rich and elaborate studies of fruit and *bijoux*; and a very charming water-colour by Détaillé.

We had almost omitted mention of a small Zügel, which will bear comparison, as a conscientious and sympathetic study, with the animal-painting of the artist's contemporaries. Grouping, movement, and texture, are all good, and the animals, like those of Landseer and Rosa Bonheur, have each a distinct individuality. The collection, which embraces many other works, is an excellent one, and, as we have before said, a representative one.

## A SCULPTOR'S METHOD OF WORK.



ONE of the best and best-known artists in this country is reported to have said recently that WILLIAM R. O'DONOVAN's portrait-bust of the painter Page is executed in the true Phidian spirit. This was only another way of saying that it is in the style of the purest ancient Greek Art; and, as so little of our modern sculpture deserves such praise,

Mr. O'Donovan's bust is a singularly interesting performance. The artist is still a young man—he was born in Preston County, Virginia, March 28, 1844—and his works are few. A colossal statue of Father Mathew, modelled in 1871, and busts of the late Peter Gilsey, the late John A. Kennedy, and the portrait-painter Le Clear, are, I believe, with the exception of Page's bust, the only ones of any importance that he has yet fashioned; but, any person at all familiar with his ideas of Art, and his methods of work, is likely to predict for him a really brilliant future.

What are those ideas and methods? If you spoke to him on the subject, he would answer very much as follows: The aim of sculpture in making a portrait-bust is to represent the essential character of the sitter; and its method is to produce an exact and at the same time comprehensive imitation of his head. That is all. That tells the whole story. In daily life, a man's eccentricities are more apparent than the essentials of his character; but it is the sculptor's duty to see through and beyond those ephemeral and

outward things; to reach the inner and permanent truth. When this is successfully done, a man's enemy will see in the bust a confirmation of that which makes the man disagreeable; and a man's friend, a confirmation of that which makes the man loveable. Human character is complex; we all of us have our good and our bad traits; and a truthful delineation brings out that which merits praise, and that which merits dispraise.

A truthful delineation does more than this: it is a revelation even to the sitter's nearest friend. It is, too, a continual revelation. Looked at for a lifetime, it will at each inspection present something new concerning his character, his capacity, his nature. This cannot be said of a photograph, nor of a poor portrait in oil or in clay. But it can be said of an artistic portrait; and so long as men have dear friends, and have money enough to procure artistic portraits of them, so long will there be a demand for these works of Art. Let me illustrate what I have said about Mr. O'Donovan's method by a description of his process in making a particular bust. I will take the bust of Le Clear, because that is perhaps better known than any one of the others, Page's bust having been seen by only a few persons.

Le Clear is a man extremely nervous; volatile in temperament and quick in action, and the most natural course for many artists would have been to represent this temperament boldly and obviously in his face. To have done so, however, would have been



to sacrifice repose (which in a work of true Art is never sacrificed), to have left no scope for the imagination of the spectator, and to have hidden more or less the finer and more subtle traits of character. Such a delineation, therefore, would not have been fully truthful, nor suggestive, nor stimulating. It would have presented Le Clear's characteristic external aspect, perhaps, but would not have given a fair chance for the inner and deeper truth of his nature to reveal itself. Accordingly, Mr. O'Donovan resolved to represent him in the quietest manner possible—with eyes cast down, as if in thought; and this quiet manner gives full value to the opposite effect—to the nervousness of temperament, and to the quickness in action. These traits are seen very clearly in the portrait; only they do not swamp the portrait. Next, Mr. O'Donovan paid attention to what may be called the decorative elements of his work—the arrangement of the hair, of the beard, and of the lines of the lower part of the bust. Here the artist's taste has full scope; and the decorative portion of his work the artist never neglects. Next, Mr. O'Donovan was careful not to slight any of the details of the head; he did not leave out a single wart or scar; he tried for absolute truth; and at the same time he so subordinated details that they should not disturb, but should enhance the one single general impression of the whole. In other words, he strove for unity, and for that beauty which consists of variety in unity. Look at the bust, and you receive from it a distinct impression; examine it closely, and you perceive in it the particulars of character; gaze upon it often, and each time you shall discern something new. But you will not think of the sculptor at all; you will not say he is clever or successful, or anything of the sort. You will not speak of him. You will simply recognise in the bust a truthful interpretation of Le Clear's character, if you know Le Clear well; or, if you have never once seen Le Clear, you will instinctively pronounce the work to be a truthful interpretation of somebody's character—so thorough are its consistency and truth as an artistic performance.

In making a portrait-bust, Mr. O'Donovan pays—as he should pay—as much attention as a portrait-painter does to the modifying influence of colour on form. These modifications, in sculpture, are, of course, infinitesimally small; but he does not for that reason overlook them. Their presence is always felt by the educated sense of the spectator, even when they are not large enough to be measured. For example, when reproducing the folds in the arm of a black coat, he represents them in white plaster or marble as being less defined and distinct than in the original. The absence of the blackness requires such a diminished representation. He goes even one step further, and actually attempts to express in marble the colour of the sitter's eyes and hair—that is to say, the influence of this colour; so that a skilful physiognomist, when looking at the bust, would or should be able to tell what that natural colour is. This is undoubtedly getting things “down to a fine point;” but everybody knows that the Greek sculptors paid a like attention to the subtle influences of colour, and that their uncoloured marble busts do really possess colour. Moreover, forms in bronze look more solid than forms in marble, marble having a sort of translucency. If, therefore, the bust or statue is intended to be cast in bronze, the least possible more prominence is given

to details than in marble. In marble the translucency of the material tends itself to exaggerate the details.

With ideas of Art as comprehensive and as classic as these, it follows that a good deal of modern sculpture is not pleasing in Mr. O'Donovan's eyes. It could not be otherwise; and Mr. O'Donovan, whose frankness and courage are not the least of his own traits of character, does not hesitate, when asked, and on proper occasions, to express himself freely concerning some of the public monuments in this city. For example, he says that Bartholdi's statue of Lafayette, in Union Square, attitudinizes to an extent that is absurdly theatrical to anybody but a Frenchman. It is cleverly modelled, and displays an academic knowledge of composition and of arrangement of lines; but it is not a rendition of character. It does not present Lafayette, the friend of liberty and of America, the soldier, the patriot. One thinks rather of a French dancing-master. The prow of the boat on which he stands and the bronze waves that float the vessel are absurd: the boat is too small to hold him, and, if it could hold him, the metal waves could never float it. Your attention is attracted—if at all—to the smartness of the sculptor, and not to the presence of Lafayette. The model for the statue of ‘Liberty enlightening the World’ is faulty, because the weight of the figure rests on the left foot, while the right hand supports the heavy torch. Let any one try to hold such a weight in his right hand, and at the same time rest his body on his left foot, and he will see how constrained, unnatural, and painful the position is. Besides, the conception of the subject is not an outcome of our civilisation. It is an exotic. We do not think in allegories as the ancients did. With them an allegorical representation of Liberty enlightening the world would have been not trivial, but a matter of faith. With us, such a representation is trivial, and not a matter of faith.

In modelling from life, Mr. O'Donovan takes but few measurements, relying more upon his eye than upon an instrument for accuracy. He works from generals to particulars, and also from particulars to generals. For example, if a man's face has “crow's feet” about the eye he models these “crow's feet” early, in order to get at the general form of the surface in that region. Then he often obliterates these lines, possibly four or five times in succession, afterwards putting them in again in their due relation, when the work is more advanced. Sometimes he requires twelve sittings for a portrait-bust, but usually more. Mr. Page gave him not less than eighty sittings, and it took him about four months later to produce the work—four months of say six or seven hours a day. He used to make a bust in from three days to two weeks; but he says that he sees more to put in a bust than he once did. He does not believe in flattering a sitter. On the contrary, he says it is a keen enjoyment to bring out “pure cussedness.” He believes in representing the truth. The friends of a sitter are, in this sculptor's judgment, often the least fitted to judge of the merits of a good portrait, because as a rule they see only one side, and are apt to observe his ephemeral qualities, and to give prominence to his idiosyncrasies more than to his essentials. But, if a portrait is true, they must come to like it. A man's wife will see in it her husband, a man's friends their friend, a man's servants their master, a man's foes their foe.

## NOTES.

**DEATH OF GUSTAVE COURBET.**—The notorious French painter, Gustave Courbet, died in Belgium in December. He was born in Ornans, in the department of Doubs, June 10, 1819. When in his twentieth year he went to Paris, to study law; but his taste inclined to painting, and he became a pupil of Steuben and Hesse. He worked chiefly, however, by himself, and studied assiduously the works of the Florentine, Venetian, and Flemish masters. His first picture was exhibited at the *Salon* in 1844; but for several years his works met with little favour. At the Exhibition of 1848 he was allowed to exhibit a number of pictures, and they met with great success. Courbet was always disposed to be an agitator, and at the Universal Exposition of 1855, dissatisfied with the places assigned his pictures, he withdrew them, and opened a private Exhibition in

a separate building. In 1860, at Munich, he met with better treatment at the hands of the jury, and was assigned an entire room. From that time Courbet occupied a peculiar position in Art, standing midway between classicism and conventionalism, on the one hand, and romanticism on the other. In 1871 he became one of the principal members of the Commune; and, during the reign of terror which followed in Paris, he placed himself at the head of a large mob of communists, and, proceeding to the Place Vendôme, commenced at once the destruction of the magnificent column erected by Napoleon the Great. As a leader of the mob, it is said, he was offered a large sum of money by a neighbouring silk-merchant if he would save the column from destruction; but he refused, claiming that the sum was too small. When Paris fell, he was caught in an attempt to escape, and put on trial



for treason, murder, and other high crimes, but was convicted of a minor offence only, and sentenced to six months' imprisonment. In 1873, while serving out his sentence, it was discovered that Courbet was chief of the mob which destroyed the Column Vendôme, and at his second trial, for this piece of vandalism, he was convicted and sentenced to a long term of imprisonment, and to pay a heavy fine. He escaped to Belgium, where he continued to live up to the time of his death. Courbet won medals at the *Salon* in 1849, 1857, and 1861. To the *Salon* of 1872, at the close of the Franco-German War, he sent several pictures, but they were rejected by the jury of admission on the ground that his conduct as a chief of the communists had rendered him unworthy to be recognised as an associate of men of honour. His last pictures exhibited in Paris were in the *Salon* of 1870. After Courbet's escape from Paris, his studio effects, comprising studies and pictures, were seized and sold by the French Government, but they brought only a small part of the original judgment which was recorded against him. In his personal appearance Courbet was well qualified as a leader of a mob. He was inclined to corpulency, and had heavy whiskers covering the lower part of his face, and shaggy hair. One of his most popular photographs represents him standing with his coat off, and shirt-sleeves rolled up, in the act of filling a pipe with tobacco. Courbet was principally celebrated for his studies from the nude. He was a rapid workman, and unquestionably a man of great genius. Very few of his pictures are owned in this country.

**ART IN BOSTON.**—Mr. William M. Hunt recently opened his elegant and spacious new studio, on the corner of Boylston Street and Park Square, to his friends and the Boston lovers of Art. The decorations of the studio itself are noteworthy, betraying the taste of the occupant. It is filled with choice paintings, drawings, engravings, and photographs. The canvases display all the variety and versatility of Mr. Hunt's style. Some of them have already been on exhibition during the past year; others were painted in the summer at the artist's seaside residence at Magnolia. They represent a wide range of subjects. There are beautiful and characteristic heads and figures, shore-views and forest interiors, pretty draperies, and graphic landscapes. No studio in Boston is so well worth visiting. . . . The new "Modelling School" for women, under the auspices of the Woman's Education Association, has just been opened. It is taught by Mr. Evans, and started with nine pupils. The system is, first, to teach the pupils to make moulds, and mend them when they are broken. They are then taught to model from memory, and next to do casting. Carving is another branch undertaken by the school; and the arrangements for these classes of study are very complete. . . . The noble painting by Leutze, representing the conquest of Mexico by the Spaniards, has been on exhibition at one of the galleries. . . . The large new Biblical painting, by Darius Cobb, 'Judas Iscariot in the Potter's Field,' is now being exhibited, and attracts a great deal of attention as a bold, ambitious, and meritorious production of one of the younger Boston artists. It gives promise of better things, and betrays many marks of exceptional ability in conception and treatment. . . . Pictures by Mulvaney ('A Court-Scene on the Western Frontier'), Mrs. Tryon, Mrs. Foote, Enneking (large cattle-picture), Bierstadt, Shirlaw, E. C. Cabot, and a number of local artists, have been displayed at the galleries during the past month. Two Egyptian pictures by Bridgman, and the *Salon* picture of Charles S. Pearce, were also placed on exhibition. . . . Much favourable comment has been made on two small Paris views by Alfred Copeland, now resident in that city. . . . An oblong quarto, entitled 'Early New England Interiors,' by Arthur Little, has recently been published by A. Williams. It has but little letter-press, being for the most part a series of engravings, illustrating the halls, dining-rooms, staircases, chambers, &c., as found in many of the old mansions scattered through New England. The taste for the antique and old-fashioned is at present such as to interest people in these century-old styles of architecture, decoration, and furniture, and Mr. Little's book is therefore timely and attractive. . . . A number of casts of the Olympian antiquities have been opened to inspection at the Museum of Fine Arts, and are, perhaps, the most valuable of the Art-treasures it possesses. They comprise copies of all the marbles and inscriptions found at Elis, as relics of the famous Olympian festival; and especially notable is the cast-copy of the figure of 'Victory,' which, though broken and mutilated, preserves many evidences of the nobility of Greek sculptural Art.

**LOAN EXHIBITION IN BROOKLYN.**—A loan exhibition of paintings, bronzes, antiques, and embroideries, was opened in Brooklyn in December under the auspices of the Young People's Association of the Lafayette Avenue Church, which was very successful. It comprised more than six hundred objects of Art and Art-industry, and, with the exception of a small but rare collection of antiquities, lent by Mr. Francis MacDonald, of Clifton, Staten Island, was made up entirely of contributions from the private collections of Brooklyn gentlemen. The chief interest in the paintings centred in a collection of pictures by Frederick

A. Bridgman, who formerly lived in Brooklyn and was a member of the Lafayette Avenue Church. The Bridgman collection comprised twenty-four pictures, among which were the head of a boy, his first work, and the portrait of a Nubian, entitled 'Rameses II.,' which was painted during the last autumn. The collection also contained 'The Circus,' which was engraved for the *Art Journal*, and 'The Prayer in the Mosque,' one of his most important works. The miscellaneous collection was composed of pictures by old and modern masters, lent by A. S. Barnes, T. B. MacDonald, I. MacDonald, C. M. Foster, Isidore M. Bow, H. W. Wheeler, Mrs. R. P. Perrin, C. Donner, J. McCormick, Judge Alexander McCue, Prof. Crittenden, Commodore Nicholson, G. L. Pease, Dr. Elliott, A. T. Baxter, C. Packard, S. C. Betts, E. F. Rook, and H. E. Nesmith. There was also a collection of about fifty engravings by famous engravers, beginning with the seventeenth century and ending with Durand's 'Declaration of Independence.' The collection of bronzes was of unusual magnitude, and comprised ancient and modern works; several of the former, lent by N. McDonald, came from Pompeii. Messrs. W. W. Kenyon and D. H. Houghtaling lent some fine marble sculptures, modern bronzes, *cloisonné* enamels, and wood-carvings; and Mr. W. W. Goodrich lent a superb replica of the famous 'Milton Shield.' The collection of ceramics, arms, armour, tapestries, and curiosities, was also of considerable interest.

**THE GERMAN PAINTER VEIT.**—The distinguished German artist, Philipp Veit, died in Berlin the last of December. His mother was a daughter of Moses Mendelssohn, the philosopher. Veit began his art-studies in Dresden, but went to Rome in 1815, where he at once became a prominent member of a colony of young German painters, among whom were Overbeck and Cornelius, whose names afterwards were among the most renowned in the great German school of Art. Veit and his companions in Rome sought to revive mediæval Art, and of all his associates he ventured the deepest into the realms of allegorical mystery. His first important work was 'The Seven Years of Plenty,' painted as a companion to Overbeck's 'Seven Years of Famine,' in the Villa Bartholdi in Rome. These two great works formed part of a series of frescoes, illustrative of the history of Joseph. Veit's work, in richness of colouring and grandeur of design, is considered one of the best of the school to which it belongs. His other great pictures executed during his residence in Rome are: 'The Triumph of Religion,' in the Vatican Gallery; 'Scenes from Dante's Paradiso,' in Massini Villa; and a grand altar-piece representing 'Mary as Queen of Heaven,' in the Trinità de Marti. The execution of these works procured for him a great reputation, and he was soon after appointed to the directorship of the Stadelische Art Institute, in Frankfort-on-the-Main. Veit worked assiduously while holding this position, and executed many large wall-pictures, of which the most famous is the superb fresco at the Institute, representing allegorically 'Christianity bringing the Fine Arts to Germany,' which is esteemed as the finest wall-picture executed by any modern artist. His other great works painted about this time were 'The Two Marys at the Sepulchre,' and 'St. George.' In 1843 he resigned his position as director of the Institute, and removed to Sachsenhausen in Hesse-Cassel. His later frescoes are: 'The Ascension of the Virgin,' in Frankfort; 'The Good Samaritan,' 'The Egyptian Darkness,' and 'Glorification of the Christian Faith in the Alliance with the Reigning House of Prussia.' In 1868 he painted several grand frescoes for the Mayence Cathedral. Veit was the last representative of the German colony of artists, the members of which began their career in Rome in or about 1815; Cornelius died in 1867, aged eighty years, and Overbeck in 1869, in his eighty-first year.

**DEATH OF THE FRENCH ARTIST LAMBINET.**—The renowned French landscape-painter, Émile Lambinet, died in Paris on the 22nd day of January last, in the seventieth year of his age. Lambinet was one of the most popular artists of the modern French school, and no foreign landscape-painter's works were more highly esteemed by American collectors than his. He painted in the broad and solid style of the great and lamented Rousseau, and, notwithstanding his age, his pencil still showed the vigour of his early years. Lambinet's bold and brilliant works were first introduced to the notice of American connoisseurs by the Goupils of Paris, through Messrs. Knoedler & Co., of New York, and no collection of paintings was ever thought to be complete without one or more specimens of his skill in it. That Lambinet's works possess sterling merit is shown by the fact that very few of them are sold from private collections in the auction-rooms, and when they do appear they always command good prices. Lambinet's genius is felt throughout the whole French school of landscape Art, and a large number of young painters who follow his broad methods will now endeavour to fill his vacant chair. Lambinet won his first medal at the *Salon* in 1843 and others in 1853 and 1857. In 1867 he was created a Chevalier of the Order of the Legion of Honour.



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NEW YORK, FEBRUARY, 1878.

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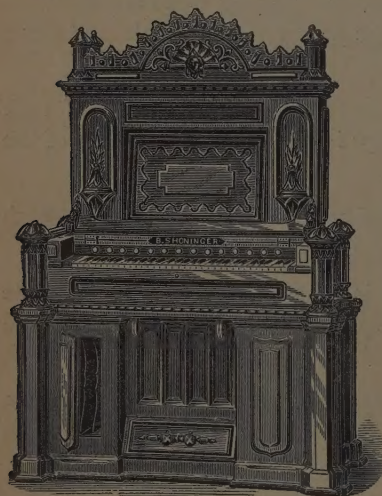
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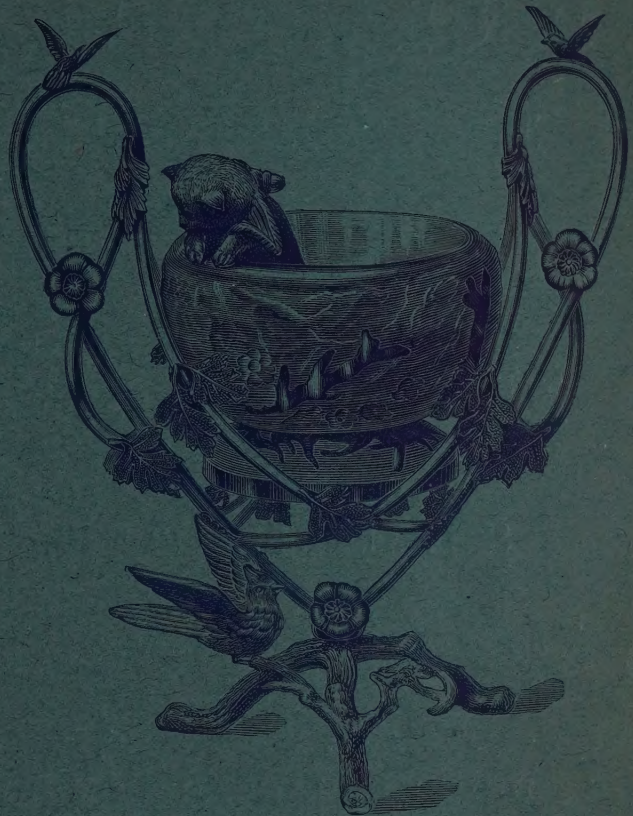
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